

DOCTOR WHO

MAGAZINE

• SPECIAL EDITION •

THE complete FIRST DOCTOR

Afterword by
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THE COMPLETE FIRST DOCTOR



William Hartnell
Dr Who

"Our destiny is in the stars..."

For the generation who watched Doctor Who in its earliest days, William Hartnell was not merely one of the many Doctors ... he was the Doctor! Hartnell's three years as the mysterious traveller will always have a unique place in the affections of the series' followers; for many, his encounters with Daleks and Draivins, Mechonoids and Monoids, will never be bettered.

This special issue includes addenda and errata for all of *DWM's* First Doctor Archive features, compiled by our tireless researcher Andrew Pixley, as a companion to his original articles. We also present some fascinating new features on each of the First Doctor's stories from Doctor Who's finest writers, as we pay homage to the genesis of the most brilliant idea in TV history.

This is where the legend began. Who knows where it will end ...

41 Shapes of Things

Crochety old goat, or cuddly old grandad? Philip MacDonald takes a look back at the original Doctor ... Who?

THE FIRST DOCTOR ON TELEVISION

SEASON 1:

10 In Production

Andrew Pixley takes a trip back to 1963, and finds out how a mild curiosity in a junkyard turned into quite a spirit of adventure!

22 The Stories

In which the TARDIS runs out of mercury, breaks down, is lost in a bet and goes everywhere ... except back to 1963, that is!

SEASON 2:

34 In Production

The Daleks return again (and again!), as Doctor Who becomes the hottest property on television! Here's how it happened ...

42 The Stories

In which there are historical hi-jinks, lots of giant insects – and it's "bye!" to Susan, Ian and Barbara, and "hi!" to Vicki and Steven ...

SEASON 3:

58 In Production

Ratings slide as public interest starts to dwindle and Billy gets bolshy. Can the Daleks save the day this time?

64 The Stories

In which there's tragedy in Troy, tussles with Taranium, toothache in Tombstone and Tlologic fun with a Toymaker!

SEASON 4:

84 In Production

It's almost the end of William Hartnell, as the Doctor's old body wears a bit thin – but so does the patience of the production team!

86 The Stories

In which the Doctor meets smuggling pirates and silver giants, before facing up to the prospect of rejuvenation ...

FURTHER ADVENTURES

90 First Doctor Books

Matt Michael considers the highs and lows of Doctor One's novel outings.

94 First Doctor Comics

John (and Gillian) Ainsworth finds out what the Doctor keeps in his magic bag ...

98 Afterword by Verity Lambert

Doctor Who's first ever producer shares her memories of the series with us.



SHOW FROM THE OTHER SIDE

143



143

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THE SECRETS OF TARDIS

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An amoral anti-hero? An enigmatic explorer? Or a grumpy old goat? Perhaps all three of these and more? Philip MacDonald deconstructs the First Doctor to find that the truth is in the stars ...

It's one of the accepted protocols of Doctor Who that when our hero's various incarnations meet each other in anniversary stories, they respectfully defer to the wisdom and gravitas of the First Doctor. It's a touching and appropriate convention, even though a moment's contemplation exposes it as patently absurd: the First Doctor is, by definition, the youngest and most inexperienced of the lot. It would make more sense for the others to shut up and listen to Jon Pertwee in *The Three Doctors*, and to Peter Davison in *The Five Doctors*, but that simply wouldn't feel right. Regardless of age and experience, it will always be the First Doctor who

display in Season Two's excellent historical stories stands in stark contrast to the broad (if intermittently effective) brushstrokes of its sci-fi extravaganzas. The last couple of stories signal the beginning of Doctor Who's inevitable transition into a show with a rule-book, a background, and a sense of its own history. *The Chase* is the first story that's more about Doctor Who than it is about its own identity as a piece of writing; and even more tellingly, *The Time Meddler* finds the Doctor meeting one of his own people. From hereon, the doors of continuity and history will creak inexorably open.

But then, after the brash excesses and primary colours of Season Two, something quite

Season Three that for a long time it was widely regarded as the only story worthy of attention – until we unearthed the quieter, more sophisticated joys of stories like *Galaxy 4*, *The Myth Makers* and *The Massacre of St Bartholomew's Eve*, and began to realise that *The Daleks' Master Plan*, for all its undoubted thrills and spills and high gloss, is arguably the season's most retrograde step, consisting effectively of another galaxy-hopping Dalek chase – albeit a more coherent, ambitious, serious-minded and better-directed one than last time.

It wouldn't be pushing credibility to suggest that, for all its undoubted faults, Season Three is by some considerable margin the most interesting, intelligent and daring segment of the Hartnell era. It is, if you like, the Season Seventeen of 1960s Doctor Who: traditionally reviled by many fans as camp, lightweight and missing the supposed point of Doctor Who, it now finds itself belatedly admired by an increasing number for its bravery, intelligence

carries within him the fountainhead of the character, commanding in his later selves an automatic and unquestioning respect.

And the Hartnell era itself is rather like that too: it's younger and less experienced than the rest of Doctor Who, and goodness knows it often shows it. But notwithstanding the greater sophistication and panache of later years, the Hartnell era remains the template, the Ur-text, the DNA of Doctor Who, and the show's subsequent manifestations ignore its wisdom and its lessons at their peril.

Like any period of Doctor Who, the Hartnell era grows and develops as it moves along, beginning life as a rigidly structured affair before gradually opening up a wider potential for playful inventiveness. It's a long and winding road from *Totter's Lane* to *Snowcap Base*, and there's certainly a strong case for claiming that the Hartnell era metamorphoses more often and more rapidly than any other three-year period of the programme. The first season may appear at first sight to be quintessential Doctor Who, but to a viewer raised on later interpretations of the show, it comes as something of a shock. For one thing, Season One is remarkably cerebral in intent: it's not particularly concerned with the subsequent Doctor Who standards of alien invasions (of which there are none) or evil supervillains (to whose ranks only Yartek and, at a push, Tegana might aspire), and instead busies itself with the more fundamental drama of moral ideas and ideologies. The politics of society and survival, and the morality of fighting, are explored in both 100,000 BC and *The Mutants*;

Shapes of Things



The original Doctor: a 'secretive stranger'. © BBC

and experimentation. In both intent and execution, imaginative stories like *The Myth Makers* and *The Celestial Toy-maker* are so far removed from standard bread-and-butter Doctor Who that it's hard to believe they hail from the same show that was offering up clockwork runarounds like *The Chase* and *The Space Museum* only a few months earlier. By comparison with its predecessors, Season Three is certainly rough around the edges, its style and finesse ebbing and wavering almost as often as Jackie Lane's accent, but it's never less than fascinating. As Doctor Who's first systematic attempt to challenge its own boundaries and revel in its own creative restlessness, it can also claim a considerable degree of credit for ensuring the show's longevity: had it settled down instead into a cosy regurgitation of Season Two's comic-strip monster stories, it's doubtful that Doctor Who would have outlasted the 1960s.

And notwithstanding its popular perception as the more whimsical, fanciful end of the Hartnell era, Season Three's broadening horizons are accompanied by a noticeable darkening in tone of the stories themselves. There is something cold and nightmarish about much of *The Massacre of St Bartholomew's Eve* and *The Daleks' Master Plan*. The *Myth Makers* moves from high comedy to an

IT'S A LONG AND WINDING ROAD FROM TOTTER'S LANE TO SNOWCAP BASE, AND THE HARTNELL ERA METAMORPHOSES MORE OFTEN AND MORE RAPIDLY THAN ANY OTHER PERIOD

both *The Mutants* and *The Sensorites* make overtures on the subject of racism; *Inside the SpaceShip* has some fine words to say about the ethics of mutual trust; and from Barbara's flirtation with divinity to the Doctor's dabbling in affairs of the heart, *The Aztecs* explores ideas of social determinism and the different ways in which one life can affect another. Less highbrow escapades like *The Keys of Marinis* point the way forward to the next season, which is bigger and broader than the first. In place of Season One's story-driven adventures, we begin to see the introduction of stories kick-started not by plot and character, but by high-concept gimmicks. The Daleks invade London! The TARDIS crew are reduced to an inch in height! A planet of giant insects! The Daleks pursue Doctor Who through space and time! The wit and craftsmanship on

remarkable happens. For a number of irrelevant reasons trumped up by the herd mentality of early fandom, Season Three was for many years dismissed as the Hartnell era's weak link. The fact that most of it didn't exist (most of it still doesn't, but over one-third of its 16 extant episodes had been recovered since 1984) didn't exactly help. *The Gunfighters*, one of the stories that had the temerity to survive the archive purge, was officially branded the Worst Story Ever by fans resentful of the loss of other, more monstrous episodes – until we saw it and discovered that it was rather wonderful. Conversely *The Celestial Toy-maker* was one of Doctor Who's great lost classics – until episodes started turning up on video and audio, and we realised that it probably wasn't. Meanwhile the juggernaut of *The Daleks' Master Plan* towered so intimidatingly over

unremittably bleak final episode, and even *The Gunfighters* is surprisingly hard-hitting: the death of Charlie the barman is one of the most shocking moments in early Doctor Who. As we move towards Season Four, the era's final excursions into the futuristic see the show re-imagining itself as a tough contemporary thriller set in a jarringly 'realistic' earthbound world of politicians, newspapermen, military bases and super-weapons. This is something quite new for Doctor Who, and it's entrancing to see how effortlessly the First Doctor, even in his twilight days, slips into the new idiom.

At the same time, the historical stories undergo an equally momentous shift in focus. It's a pleasing paradox that while the science-fiction stories of the Hartnell era gradually shift from the straightforward Flash Gordon planets-and-monsters fantasy of the

first Dalek story and *The Web Planet* to the 'gritty' and 'realistic' Quatermass style of *The War Machines* and *The Tenth Planet*, so at the same time the historical stories slowly gravitate from the gritty, law-of-the-jungle toughness of 100,000 BC and *The Aztecs* to the whimsical, 'unrealistic' fantasies of *The Gunfighters* and *The Smugglers*.

As the storytelling styles develop, so Doctor Who's tacit rules of engagement undergo subtle alterations too. Season One adheres rigidly to a kind of absolute theory of time-travel etiquette, which is gradually loosened as the Hartnell era moves on. *The Aztecs* pivots entirely on the pathos inherent in the Doctor's emphatic assurance that "You can't rewrite history – not one line," but a year later the threat posed in *The Time Meddler* depends on the very fact that the Monk can do just that. *The Romans* has the Doctor inadvertently inspiring Nero's decision to burn Rome, *The Chase* reveals that the Daleks were responsible for the desertion of the *Mary Celeste*, and *The Myth Makers* finds our hero reluctantly condemning the topless towers of Ilium to their fiery fate by proposing the idea of a wooden horse. But then, it's always been part of the inevitable paradox of Doctor Who that Earthbound time-meddling is acceptable only if it ensures the outcome already recorded by our history books, whereas the affairs of other planets are fair game. When, in the novelisation of *The Crusade*, David

and only the first Dalek story, *The Keys of Marinus* and at a push *The Sensorites* present threats that might be described as 'global'. By contrast, Season Two is concerned overwhelmingly with 'global' dangers, while the Daleks go further when they threaten to "upset the entire constellation" in the first instance of what might be termed a 'galactic' threat. By the time we reach Season Three, the destiny of mankind and various other races is routinely at stake in stories like *Galaxy 4*, *The Ark*

species: he likens the schoolteachers' initial incomprehension of the TARDIS to the "savage mind" of "the Red Indian when he saw the first steam train," and when they complain that he is treating them like children, he sneers that "The children of my civilisation would be insulted." He is scathing of Ian's attempt to reason with Za: "These people have logic and reason, do they? Can't you see their minds change as rapidly as night and day?" It can't be denied that he has a point on this



Clockwise from below: the Doctor prepares to defend Ian in *The Keys of Marinus*; in rehearsal for *The Sensorites*; young Stephen Quattrone meets William Hartnell on *Junior Points of View*.



Whitaker attempts to address this very problem, he has the Doctor flatly contradict the tenets later famously laid out in *Pyramids of Mars*: "But Hitler wasn't assassinated in 1930, was he? No, Barbara, it would be impossible. Once we are on Earth, we become part of the history that is being created and we are as subject to its laws as the people who are living in that period." This unconvincingly odd suggestion that Earth's timeline is somehow uniquely unchangeable is swiftly revised after Whitaker's time on *Doctor Who*: the new thinking is articulated in *Bell of Doom*, when the Doctor insists that "I dare not change the course of history" (tellingly, two years after *The Aztecs*, he has revised 'can't' to 'dare not'), and sagely observes that "We're all too small to realise its final pattern. Therefore don't try and judge it from where you stand."

It's noticeable, too, that the stakes for which the Doctor is playing are raised in each successive year. Season One's perils are predominantly 'local', affecting little beyond the immediate experiences of the characters we meet: the fate of one tribe of cave-dwellers or one city of Aztecs seems almost trifling by comparison with the galactic stakes which will become commonplace in later periods of the show,

and *The Daleks' Master Plan*: in three short years Doctor Who has metamorphosed from a microcosmic drama into, quite literally, a cosmic one.

As the format is buffeted to and fro by the winds of change, the one constant factor is, of course, the Doctor himself. But even he is subject to considerable revision during these formative years: in many respects the secretive stranger who slides into the junkyard in *An Unearthly Child* is a world away from the trusted sage who collapses on the TARDIS floor at the end of *The Tenth Planet*. There can be no denying that in his first few stories the Doctor is a profoundly selfish, thoughtless, deceitful and amoral piece of work. He tells Ian and Barbara a pack of lies in the junkyard, and in *The Forest of Fear* he famously appears to contemplate killing the wounded Za, the better to facilitate an escape to the TARDIS. Both instances seem to disclose a fundamental contempt for the human

IT CAN'T BE DENIED THAT IN HIS FIRST FEW STORIES THE DOCTOR IS A SELFISH AND DECEITFUL PIECE OF WORK



occasion, but the Za episode offers more than just a revealing character-note for the Doctor; it's a wider demonstration of the conflicting values of the TARDIS crew as a whole. Initially Ian is just as eager as the Doctor to escape, and it's Barbara who forces them to stay and help. "Your flat must be littered with stray cats and dogs," Ian quips as they treat Za's wounds, to which Barbara rejoins "These are human beings, Ian," before bitterly accusing the Doctor of treating "everybody and everything as something less important than yourself."

As Season One unfolds, Barbara's words seem largely validated. The Doctor endangers all their lives when he sabotages the TARDIS in order to indulge his wish to explore the Dalek city, and he is later prepared to leave the Thals to their fate until he

realises that the Daleks have the all-important fluid link. The comic value of his burlesque romance with Cameca in *The Aztecs* is often remarked upon, but there remains the uncomfortable fact that he capitalises on it mercilessly, playing fast and loose with Cameca's affections in order to achieve his aims and so abandon her. He accuses the schoolteachers of sabotage in *Inside the Sphatzip*, prompting a furious outburst from Barbara: "How dare you? Do you realise, you stupid old man, that you'd have died in the Cave of Skulls if Ian hadn't made fire for you? And what about what we went through against the Daleks? Not just for us, but for you and Susan too, and all because you tricked us into going down to the city. Accuse us! You ought to go down on your knees and thank us!" It's difficult to perceive Barbara's rage as anything but fully

showing Za the secret of fire, and it's Ian who teaches Za the most basic precepts of social policy ("Kal is not stronger than the whole tribe"); it's Ian who succeeds in provoking the Thals' innate fighting spirit with a surprisingly heartless ruse; it's Ian who palms Yartek the fake key to the Conscience machine; it's Ian who diverts the course of the Daleks' capsule in the Bedfordshire mines. For much of Seasons One and Two, it's not hard to see that our heroes owe their survival just as much to Ian's ingenuity as to the Doctor's.

But although Ian may be more instinctively altruistic than the Doctor in these early stories, he's no more a declared crusader against evil than any other of the TARDIS crew. Almost without exception, the early Hartnell stories are driven by nothing more complicated than a primal urge to

to common humanity." Indeed, *The Savages* hinges on the concept that the transference of the Doctor's life-force will imbue Jano with a desire to act with conscience and altruism. One shudders to think what might have happened had the Doctor's life-force circa *The Forest of Fear* been transferred instead – Jano would presumably have continued looking after number one as before, and Steven wouldn't live long enough to become the planet's new leader.

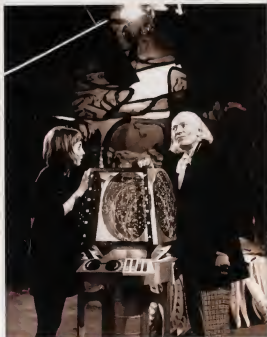
In parallel with the Doctor's moral development, the paranoia initially associated with travelling in the TARDIS begins to give way to a cosier, more adventurous feel. Stories like *The Massacre of St Bartholomew's Eve* and *The Gunfighters* find the TARDIS crew behaving like historical tourists, dressing up in appropriate period costume and happily wandering off into town in the hope of meeting famous people: it's a world away from Season One's underlying anxiety about straying too far from the ship. By the time of *The Savages* and *The War Machines*, forced separation from the TARDIS is no longer deemed a plot necessity: in both stories



justified, and the Doctor thankfully has the equanimity to apologise later and observe, "As we learn about each other, so we learn about ourselves."

This is the beginning of a gradual softening of the First Doctor's moral and temperamental code: over the next three years, the shady old man who was prepared to bludgeon Za and abandon the Thals gradually transmutes into the upright hero who declares that the Cornish villagers must be saved from Captain Pike, and that WOTAN's War Machines must be destroyed. This shift in moral conviction actively alters the show's narrative style. For one thing, any viewer coming afresh to the first dozen or so stories may be surprised to discover that the original 'hero' of Doctor Who is undoubtedly Ian Chesterton. Certainly the Doctor is always ready with a pearl of wisdom or an ingenious ploy – tricking Kal into betraying himself as Old Mother's killer, blinding the Dalek city's scanning devices, and negotiating the bafflingly abstruse escape test on board the Dalek saucer – but as often as not it's Ian who provides the moral and heroic thrust of the action. Ian's contribution is by no means restricted to the male companion's traditional strong-arm duties, such as leading the Thals' expedition to the Lake of Mutations, rescuing Barbara from El Akir, or taking on Ixta in single combat; he also specialises in pulling off exactly the sort of clever, resourceful eleventh-hour tricks that will later become the Doctor's stock in trade. As Barbara rightly points out, it's Ian who takes the initiative by

regain the safety of the TARDIS following a separation of some kind, whether it be accidental (a sealed tomb, a fallen girder) or forced (the TARDIS key being confiscated by a Venetian merchant, or a forcefield-backed ultimatum from the ruler of Marinus). If any rights are wronged or tyrannies overthrown in Season One, it's merely as a by-product of the Doctor's dogged efforts to get the hell out of there. The shift away from this self-preservation-at-all-costs imperative begins early in Season Two. The Romans is the first story that finds the TARDIS crew straying from the ship at will and at length, while Planet of Giants and *The Dalek Invasion of Earth* see the earliest instances of the Doctor selflessly proposing anything more morally elevated than escape at the first opportunity. In the former he reacts strongly to the discovery of Forester's DN6 formula and declares that the pesticide must be destroyed for the sake of the world; and, learning of the Daleks' invasion, he announces to Ian that "I think we'd better pit our wits against them and defeat them." *The Rescue* is the first story in which the climactic confrontation of the villain is entrusted solely to the Doctor, and from this point onwards, by gradual degrees, he becomes a righter of wrongs as well as an intergalactic sightseer. By the time of *The Savages*, towards the end of Season Three, the change is so complete that the Doctor is able to declare to Jano that "I am going to oppose you, just in the same way that I oppose the Daleks, or any other menace



Left: After Susan's departure, the Doctor builds another 'grandfatherly' relationship with Vicki. Above: The Doctor can't resist the urge to investigate and explore in *The Web Planet*.

the Doctor could return to the ship whenever he likes, but is instead content to devote himself to local intrigues until justice has been done.

But then, from the very outset the First Doctor is a mass of contradictions: self-preservation may be his primary instinct, and he may frequently dismiss his companions' ideas as 'ridiculous', but from the earliest episodes he is also portrayed as an open-minded man of wisdom, a philosopher and an insatiable seeker of knowledge. He is instinctively welcomed with respect by Aztecs, Thals, Guardians and Elders alike, and he strikes up an easy rapport with elderly authority figures like Kublai Khan, the Menoptra Prapilius and Sir Charles Summer (who appears to know him already, which would seem to hint at a previous collaboration – perhaps when the TARDIS resided at Totter's Lane). He is never more content than when applying himself to the furtherance of learning: scribbling findings in his notebook, studying the Thals' history tablets, researching the legislature of the City of Millennius, or heading off to discuss sixteenth-century microbiology with Charles Preslin. His self-regard

is strongly balanced by a natural air of moral authority, and his penchant for dispensing moral sermons is rivalled only by his third incarnation. He is particularly fond of making indistinct Zen-like utterances about the quest for personal fulfilment: "Always search for the truth," he tells Alydon at the end of the first Dalek story, "My truth is in the stars, and yours is here"; at the end of *The Reign of Terror* he remarks that "Our destiny is in the stars, so let's go and search for it"; in *The Ark* he advises Zentos to "travel with understanding as well as hope"; and bidding farewell to Susan, he encourages her to "go forward in all your beliefs, and prove to me that I am not mistaken in mine." He is always ready

flashes of wit to prepare us for what's to come. He spends most of *The Dead Planet* in a state of non-stop merriment – far from appearing dark or sinister, the clandestine sabotage of the fluid link is a trivial, schoolboyish affair, heralding the familiar giggle that will never be far from his lips over the next three years. He takes a mischievous delight in foxing Nero's court with his silent lyre-playing, and in trouncing the Xerons' mind-reading machine with an image of himself in a bathing suit. Ian's mishaps with the acid pools and gravitational anomalies of Vortis send him into transports of mirth. He is a master of the mock-indignant double-take, as witnessed by his insistence that the

food machine's bacon is British, or that his singing could "charm the nightingales out of the trees." He enjoys a spot of wordplay, informing a

As the Doctor assumes centre-stage as the show's touchstone of morality, so the audience's relationship with the companions undergoes a subtle change: in *An Unearthly Child* we are explicitly encouraged to side with the incredulous Ian and Barbara as the Doctor unveils the mysteries of the TARDIS, but by the time he offers similar explanations to Steven in *The Watcher*, to Dodo in *Bell of Doom* and to Ben and Polly in *The Smugglers*, the tables are turned: we now side comfortably with the Doctor, sharing his enjoyment at the confusion of the disbelieving newcomers (it's all a matter of status and familiarity: when the Doctor unexpectedly changes his face, we'll find ourselves siding with Ben and Polly again for an episode or two).

For a number of reasons, the interpersonal dynamic of Doctor Who's original line-up will never be recaptured. One reason for this, as we've just observed, is that Ian and Barbara are the first and last companions to be



Above: The Doctor is at his most grim in *The Daleks' Master Plan*. Above right: Dodo, the Doctor and Steven visit the far future onboard the Ark. Right: Despite his early misgivings, the Doctor was to become very fond of his 'family'.

with an improving homily: "I don't believe that man was made to be controlled by machines" is his conclusion at the end of *The Keys of Marinus*, while in *The Dalek Invasion of Earth* he pronounces that he is prepared to take life "only when my own is immediately threatened" – a comment which, in keeping with the infamous Za incident and the moral arguments underlying his encounter with the Thals, readily demonstrates that he is far from being a unilateral pacifist. He is more than capable of getting physical when the occasion demands, as Bennett, Ascari, the Parisian roadworks overseer and more than one Roboman discover to their cost. But the First Doctor's sharpest weapons are his ready wit and his lashing tongue: set-pieces like his blistering confrontation with the Earl of Leicester ("You stupid butcher, can you think of nothing else but killing?"), and his declarations of opposition to the likes of Jano and the Daleks, offer defining moments in his emergence as a compassionate humanist.

Let us never forget, too, that the First Doctor has his lighter side. If he comes across as a trifle forbidding in his debut story, there are enough



mendacious Roman centurion that Vicki's job is to "watch the lyres" and blithely assuring the Monoids that he hasn't seen any Refusians yet. And for all his age and fuddy-duddy correctness, the First Doctor is capable of being unexpectedly groovy, cracking jokes about the Beatles and drawing admiration at the Inferno disco, whose barmaid Kitty "digs his fab gear" and thinks he "looks like that disc-jockey" (one can only assume she means Jimmy Savile). The First Doctor is truly all things to all men; to dredge up a well-worn but thoroughly apposite one-liner, he is a citizen of the universe and a gentleman to boot. As Susan tells David Campbell, "He's a pretty fantastic sort of man."

introduced to us ahead of the show's core format, and throughout their time with the Doctor they enjoy a unique sense of viewer-identification. We continue to root for them throughout their quest to get home, lending the first two seasons an underlying motivation which, after *The Chase*, will give way to the more familiar rootlessness with which we traditionally associate the Doctor's travels. Ian and Barbara's yearning for their own time and place creates the driving force of Doctor Who's first two years, and it effectively becomes a different programme once they leave.

The second reason for the original line-up's uniqueness, even more self-evidently, is Susan. The Doctor's relationship with his granddaughter is unsurprisingly quite different from his dealings with any subsequent companion. It's more complex and more contradictory: on the one hand he is fiercely protective of Susan and treats her like a child, mending her shoes and fretting over her loss of appetite, fearing for her safety and worrying about her growing pains (he asks Barbara to mediate when Susan has one of her sulks in *The Dead Planet*, acknowledging "the gulf between Susan's age and mine," and in *World's End* he even threatens her with "a jolly good smacked

bottom!"). But he also reposes greater intellectual trust in Susan than in the others, calling on her to assist in checking the ship's instruments, and sharing arcane reminiscences about their previous travels. The Doctor recognises the disparity between Susan's intellectual and emotional maturity, and he gradually accepts that, unlike him, she requires the stability of belonging to one place and time. It's ironic that the Doctor's initial resistance to this very need is responsible for the beginning of the whole odyssey: "I knew something like this would happen if we stayed in one place too long," he scolds in *An Unearthly Child*, while Susan declares that "The last five months have been the happiest of my life" and announces that she'd rather leave him than abandon 1960s Earth. It's his fear of losing Susan that prompts the Doctor, in a blind panic, to activate the dematerialisation circuit – and the rest is history. By the time of *Flashpoint*, positions are reversed: the Doctor's attitude has matured, and it's left to him to make the heartbreaking decision that he knows Susan will never make for herself.

The extent of the Doctor's emotional sacrifice is made clear by his earlier resentment of Susan's attachment to David: "You seem to place more reliance on that young man's word than mine," he complains, later telling the lovers not to "stop to

approach to sex than arguably any other period of Doctor Who. The love affairs that tear Susan and Vicki away from the TARDIS are more complicated, poignant and truthful than Jo Grant's string of fairytale romances with Peladon, Latex and Cliff, let alone Leela's sexless pairing with Andred. Barbara attracts a succession of suitors unrivalled in Doctor Who history, some more desirable than others: Ganatus and Leon Colbert are both won over by her charms, while Nero, Vasor and El Akir entertain shockingly dishonourable intentions. Twenty years later Peri may have attracted a parade of slaving aliens wanting to feast their eyes on her beauty, but no other companion has ever faced anything quite so genuinely horrific as Vasor's attempted rape of El Akir in *The Snout of Terror*, or the intimations of El Akir's sadistic pleasures in *The Warlords*. After the Hartnell era, Doctor Who would never again confront sex quite so unflinchingly (there is even a genuine rape in *The Time Meddler*, although it's skated over fairly rapidly) – but most significantly of all, this era also boasts Doctor Who's only truly sustained story-by-story love affair. Emotions are buttoned down and we never see them kiss, but there's no doubt that a deep attachment develops

One imagines them now in their retirement, surrounded by books and cats, still marvelously in love. What a relief it is that Maudrynn Undead was reassigned to the Brigadier: imagine how awful it would have been to see Ian without Barbara by his side.

As the Doctor's abrasive side softens over successive seasons, he acquires more readily to the companions' inevitable departures, but his sadness at the ephemeral nature of his friendships seems, if anything, to grow more acute. And although he mellowes with time, it would be wrong to suggest that the First Doctor ever loses his sharp temperament or, more crucially, his edge of self-absorption, as the celebrated soliloquy in *Bell*



Left: the Doctor displays his sharp temper when he is imprisoned by a member of his own race in *The Time Meddler*. Above: the Doctor returns to contemporary Earth in *The War Machines*. **ALL: BBC**

ALTHOUGH HE MELLOWS WITH TIME, THE FIRST DOCTOR NEVER LOSES HIS SHARP TEMPERAMENT



pick daisies on the way" when they are sent to destroy the Daleks' communications mast, and pointedly observing at the campfire that he "can see something's cooking." But this snappishness is merely a smokescreen because, for all his bluster, he's the biggest softy of all the Doctors. The same emotional grandstanding rears its head in his furious tirade against Ian and Barbara when they decide to return home in the Daleks' time machine: he tries to dress up his feelings in an overplayed concern for their safety, but once they have gone he allows himself to admit his genuine sadness at their leaving.

One of the reasons why these departures remain among the most affecting scenes in Doctor Who is their unabashed, unembarrassed romanticism, and here we come to one of the oddest and least expected features of the Hartnell era: for all its supposed naivety and lack of sophistication, it offers a more honest, open and unsentimental

between Ian and Barbara during their travels: among any number of telling moments, one need only look at the beautifully played villa scenes that top and tail *The Romans*. David Whitaker, who can justifiably claim to know more about Ian and Barbara than any other writer, takes the relationship to its logical extremes in his two novelisations: *Doctor Who in an Exciting Adventure With the Daleks* portrays them in the throes of striking up an awkward romance, while *Doctor Who and the Crusaders* is a full-blown bodice-ripper, with Ian assuming the role of Barbara's knight in shining armour: 'always her eyes turned to Ian and their hands were ready to reach out and touch ... they knew their destinies were bound up in each other ... She knew, whatever the age, whatever the place, whatever the circumstances, he would measure up to every expectation.' Ian and Barbara's homecoming at the end of *The Chase* is one of the loveliest, saddest, happiest sequences in Doctor Who.

of Doom bears ample witness. Abandoned in the TARDIS by a furious Steven, the Doctor's thoughts turn inward in one of the most intimate moments in the show's history: "Now they've all gone – all gone. None of them could understand, not even my little Susan ... or Vicki ... and as for Barbara and Chatterton – Chesterton! – they were all too impatient to get back to their own time. And now Steven. Perhaps I should go home, back to my own planet. But I can't ... I can't!"

There is so much that's left tantalisingly unsaid and unexplained in this speech, half-whispered and pregnant with emotional pauses as it is, that it continues to resonate through the rest of Doctor Who. What exactly is it that the companions don't understand? Is it the specific question of the immutability of history, which has provoked Steven's distress on this particular occasion just as it devastated Barbara in *The Aztecs*? Or is it the Doctor's seemingly hard-hearted ability to remain unaffected by it? Or is it his solipsistic wanderlust, his refusal to tie himself to one place and time? And secondly, why exactly is the Doctor so emphatic about the fact that he can't go home? Is it a matter of character and conviction (in other words that he doesn't want to)? Or is it a matter of self-preservation or cowardice (in other words that he is on the run)? Or is it simply that he is physically incapable of finding his planet? Subsequent revelations have solved some of these questions, but at the time of the episode's transmission and for the remainder of the 1960s, they were part and parcel of the biggest question of all – the question posed by the show's title. Back in those long-gone days there was no elaborate back-story, no Gallifrey, no Rassilon, no Time Lords. There was just a mysterious man, his police box, and his adventures. That's all the show needed, and fundamentally it's all it will ever need. It is, after all, the very essence of Doctor Who.

Season 1



10

DOCTOR WHO THE SERIES ■

Do You Want To Know A Secret?

Television history was made at just after a quarter past five on Saturday 23 November 1963. But then you probably knew that already. What you may not know is just how much work it took to bring Doctor Who to the small screen in the first place. Andrew Pixley takes us back to early 1962 to investigate ...

By 1962, BBC Television had made only limited ventures into the arena of science-fiction, a genre which was felt to have a very niche audience. In the 1950s, the Corporation had broadcast three adult 'thriller' serials featuring Professor Quatermass combating extraterrestrial threats, while the natural successor to these had been 1961's *A for Andromeda* concerning a synthetic woman created by instructions from space. For younger viewers, there were various Saturday afternoon serials like *The Lost Planet* and *Space School* in strands such as *Sugar and Spice* and *Children's Television*. However, in early 1962 BBC Television considered the genre for development as a family series, and a report on 'science-fiction' was compiled by Donald Bull and Alice Frick, two story editors from the BBC Drama Script Department. Their conclusion was that most existing SF literature comprised American short stories which were low on character, while research indicated that TV audiences liked serials such as *Quatermass* and *The Pit* (1958/9) because they were primarily thrillers, regardless of genre. Very little science-fiction was suitable for adaptation and the report – citing the work of novelist John Wyndham in particular – was presented on Wednesday 28 April and passed on to Donald Baverstock, Assistant Controller of BBC TV, on Monday 14 May.

Frick, and her script department colleague John Braybon, delivered a further report on Wednesday 25 July in which numerous genre stories were suggested for adaptation on the grounds of offering good character work, no 'bug-eyed monsters' and a low demand on special effects. These included Poul Anderson's 1960 anthology *Guardians of Time* (notably *Time Patrol*, a 1955 short story about a group which prevented tampering with history), *Three to Conquer* (a 1956 novel by Eric Frank Russell about telepathy), *Eternity Lost* (a 1949 story by Clifford D Simak), *Pictures Don't Lie* (a 1951 story by Katherine MacLean), *No Woman Born* (C. I. Moore's short story from 1944), *The Celebrated Pittavault* (a 1953 tale by H. Neazling Jnr) and *The Ruin* (a 1953 short story by Arthur Porges). Around now, the science-fiction series proposal was rested – and in the meantime BBC TV produced *The Andromeda Breakthrough* (a sequel to *A for Andromeda*), and the science-fiction thriller serial *The Big Pull* by Robert Gould which ran on Saturday evenings and was aimed at a family audience.

The notion of a science-fiction series was reactivated in early 1963 following the arrival at the BBC of Sydney Newman, a brash, no-nonsense Canadian who had worked for NBC in America and CBC in Toronto, since when he had been hired to successfully revamp the drama output of the commercial station ABC with 'kitchen sink' plays in *Armchair Theatre* and stylish audience series such as *The Avengers*. ABC's managing director Howard Thomas later recalled that Newman had pitched the concept for a time-travelling science-fiction series during his time with the channel, only to have it quashed by the Independent Broadcasting Authorities as unsuitable for children. However, in 1960 and 1961 Newman made several children's science-fiction serials starting with *Target Luna* and progressing through *Pathfinders* in *Space* and *Pathfinders* to *Mars* to *Pathfinders* to *Venus*. In this final serial, the line-up of regular characters comprised the traditional hero in the form of journalist Conway Henderson (Gerald Flood), a self-centred old eccentric called Harcourt Brown (George Coulouris), the motherly Professor Meadows, plus teenagers Geoffrey

Wedgwood and Margaret Henderson to hold the youngsters' attention.

Newman joined the BBC on Wednesday 12 December 1962 as Head of Drama Series and Serials, and made sweeping changes. In Spring 1963, Baverstock – who was now Controller of BBC Television – identified a need for an early evening family drama to run on Saturdays which would bridge the sports coverage of *Grandstand* and the popular music panel game *Juke Box Jury*. Newman discussed this project with Stuart Hood, Controller of Plays, and a meeting was held in the office of Donald Wilson, Newman's Head of Serials, on Tuesday 26 March. The meeting's purpose was to discuss setting up a science-fiction serial; present were Braybon, Frick and staff writer Cecil Edwin "Bunny" Webber who had handled adaptations of Richard Crompton's William stories in the focal Saturday slot. Various formats were discussed including voyages in a time/space machine (suggested by Wilson), the work a group of scientific trouble-shooters (suggested by Braybon) and a flying saucer story (from Frick). Wilson required some engaging regular characters to ensure audience loyalty, and a mix was suggested including two teenagers – although Frick recommended a pair in their early twenties.

Tasked with developing these notions, on Friday 29 March Webber

A GAP WAS IDENTIFIED IN THE SCHEDULE BETWEEN 'GRANDSTAND' AND 'JUKE BOX JURY' - A FAMILY SERIAL WAS NEEDED...

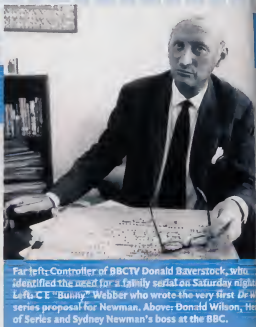


BBC Head of Drama Series Sydney Newman set the ball rolling on Doctor Who...

delivered character suggestions for the Saturday 5 o'clock Science-Fiction serial which it was hoped would run to 52 weeks. The suggested regulars were a "handsome young man hero" (attractive to teenagers), a "handsome well-dressed heroine" of about 30 (appealing to older women), and a "mature man, 35-40, with some 'character' twist" (attractive to fathers). This trio would feature in Braybon's format *The Troubleshooters* about a scientific consultancy group. Newman liked the characters, but rejected the format in favour of his own notion – that of a senile old man who had fled from his own world in a time machine, inspired in part by H G Wells' classic 1895 publication *The Time Machine*. The old man would have a teenage girl companion for younger viewers to relate to, along with another couple between whom a romance could develop. Newman wanted the format as firmly rooted in real science as possible and avoiding science-fiction clichés. With these thoughts assembled into a brief memo, Wilson passed the comments back to Webber.

Around April, Webber produced a revised series proposal entitled *Dr Who*: a series comprising 25-minute episodes, each ending on a cliffhanger (plus a climax with a fade-to-black mid-way

through, to allow sales to overseas commercial stations), and with serials of six or seven instalments each. The four characters were outlined as a "with-it" 15-year-old girl called Bridget (known as Biddy), a timid but brave mistress from Bridget's school called Miss Lola McGovern (aged 24), Lola's athletic fellow schoolmaster Cliff (age 27/18) and the mysterious time character, Dr Who. Dr Who was to be a frail, eccentric old man, lost in time and space; his name was given to him because he could not recall where he came from. He traversed time, space and matter in an unreliable machine that would not be visible from the outside (an electronic inlay effect allowing the combination of images from two cameras was suggested to depict this), and could be secreted



Far left: Controller of BBC TV Donald Baverstock, who identified the need for a family serial on Saturday night. Left: CE "Bunny" Webber who wrote the very first Dr Who series proposal for Newman. Above: Donald Wilson, the of Series and Sydney Newman's boss at the BBC.

in different disguises wherever it went. The machine would be the focus for Webber's proposed first episode. Nothing at the end of the lane. Webber also proposed that Dr Who would have two "secrets": firstly, he is from the future and is searching for an ideal society; and secondly he has annoyed the authorities of his own era by tampering with time. As it turned out, Newman was unimpressed with the concept of an invisible machine, and disliked the notion of Dr Who's two "secrets".

As an acting producer for the venture, Newman approached Rex Tucker. Tucker was a former schoolteacher and had been one of the original children's television directors in the 1950s, and now – alongside Alan Bromly, Waris Hussein, Gerard Glaister, Gerald Blake, Michael Imison and Paddy Russell – was a director assigned to BBC Drama Serials. By Friday 26 April, the new series was being provisionally scheduled; 405-line videotape recording was due to take place in Studio D at the BBC's Lime Grove studios from Friday 5 July, with the show's debut on BBC TV scheduled for Saturday 27 July. It was planned to start the series with two four-part serials, with pre-filming on the first story from the last week of June. The budget was set at £2,300 per episode.

Webber created a three-page document from his discussions with Wilson and Newman on Thursday 16 May, this now suggested that each serial could be between four and ten episodes, proposing settings such as England under Caesar in 44BC, Mars or Venus. Bridget had been renamed Sue (after Mandy, Gay, Jill, Janet and Jane were considered), Lola had become first an art and then a history mistress, and Cliff was specified as an applied science master. Dr Who was now 650 years old, and not quite certain how to control his "ship", which was a product of the year 5733. The document included Webber's brief synopsis to the first episode of a debut serial called *The Giants* which introduced the four characters and suggested that Dr Who's craft could be a police box; in the main narrative, the travellers found themselves miniaturised in Cliff's laboratory. This series format was then subsequently revised by Newman and Wilson over the next few days and forwarded to Baverstock on Monday 20 May, with Newman commenting that they now aimed to be on air from Saturday 24 August.

A four-week delay on the series was considered on Tuesday 21 May. It was now hoped that recording on *Doctor Who* could begin on Friday 2 August,

although a pilot recording was scheduled for Friday 19 July at Lime Grove. On Tuesday 28 May, Tucker expressed doubts that Lime Grove Studio D was sufficiently well-equipped for such a technically complex project. His concerns were discussed by Wilson three days later and it was agreed that the larger studios such as TC3 and TC4 at BBC Television Centre (or even the smaller TC2 and TC5 used in conjunction or over two days) would be preferable for the first serial, with Studio 2 at Riverside Studios for the second story.

In the meantime, Tucker started some speculative casting; he had an Australian actress (newly arrived in the country) in mind for the part of Sue. As the Doctor, Tucker approached actor Hugh David (who, as a director, would later work on *Doctor Who*). According to David, the title of the series originated from a lunchtime discussion when Tucker scribbled "Doctor ...

who?" on a serviette. David turned down the role, having completed a year starring as Stephen Drummond in Granada's adventure series *Knight Errant* Limited in 1961/2.

In late May, Webber completed a synopsis for the remaining four episodes of *The Giants* which Wilson forwarded to Newman on Tuesday 4 June. However, Newman's comments on Monday 10 June were not encouraging. The Head of Drama thought the story was low on action, character and drama, commenting that the special effects required were over-ambitious, and disliking the "bug-eyed monster" notion of a giant spider. With two draft scripts for *The Giants* completed, Webber's work was written off, partly because the antiquated cameras at Lime Grove precluded the "giant" effects.

Around the start of June, it seems Tucker was taken off the project as producer, although it was still intended that he should be one of the directors. The team still hoped to start pre-filming on Monday 6 July. In early June, Newman offered the producer's job to Don Taylor, a talented and innovative director of plays such as *A Suitable Case for Treatment*, but Taylor declined, having no interest in science-fiction. The new producer was to be Verity Lambert, a fiery young production assistant whom Newman recalled from ABC, and who had phoned Newman asking him for a job. Newman suggested that Lambert should apply to Wilson for the producership of *Doctor Who* – deliberately provoking her into fighting for



Producer Verity Lambert and Carole Ann Ford, who played Susan, at the press launch for *Doctor Who* on Thursday 21 November at 5.15 – 48 hours before the first episode debuted!

the post by saying he felt she was unlikely to get it. At this point, Mervyn Pinfield was brought in as technical adviser on the recommendation of Wilson. An experienced producer/director, he had handled science-fiction serials such as 1964's *The Monsters* and would guide the young Lambert for as long as Newman felt necessary. As such, Lambert was given a six-month contract and became one of the four serial producers alongside Douglas Allen, Campbell Logan and Morris Barry. By Friday 14 June, she had taken up her new post, working alongside the show's story editor David Whitaker, who

Right: William Hartnell (second from right) as the aptly-named Sergeant Major Ballimore in the popular 1950s comedy series *The Army Game*.



had joined the BBC as a staff writer in 1957. To guide Lambert in the development of a show suitable for children, Newman gave her a copy of ABC's report *Under Observation*, a study into children's viewing which summarised reactions to the penultimate episode of 1961's *Pathfinders to Venus*, and to which Newman had contributed his own observations. Newman also insisted that Lambert studied real science in the journal *New Scientist*. Having worked in adult drama, Lambert was determined not to compromise on standards for a children's show. However, the young producer was to encounter resistance to some of her visions from the male-dominated old-guard of the Corporation.

When Lambert arrived, she found that Whitaker had commissioned Australian staff writer James Anthony Coburn for a first story, while the format for the series still consisted of a few pages of notes and Webber's abandoned scripts which Coburn was told he could draw upon for the first episode. Coburn had in mind a storyline set in the stone age which at one point had been considered as the second serial. He was formally

commissioned for four 25-minute scripts for *Dr Who* on Friday 14 June; these would be recorded from Friday 2 August to broadcast from Saturday 7 September.

"New Saturday Serial scripts required with the greatest speed; no other suitable writer available at short notice," was the justification given for the in-house commission. Coburn was then commissioned for a second four-part serial – *Dr Who* Serial No 2 – on Tuesday 18 June; this would be recorded from Friday 13 September, and the reason for the commission was given as "Having written the first serial, Coburn understands the format; no other suitable writer available to be briefed at such short notice."

By Monday 17 June it was decided to defer production on the first episode for a further two weeks while acceptable scripts were prepared; Coburn had delivered a draft pilot partially based on Webber's debut episode and the other scripts were expected by the end of June. The recording on Friday 19 July was instead re-scheduled as a test session for the dematerialisation effect of the space/time vessel, named TARDIS (Time And Relative Dimension In Space) in Coburn's scripts, which would remain disguised as a police box; this session was scheduled for 10.30am to 5.30pm. After various attempts to reschedule the series to the better-equipped environs of Television Centre or Riverside Studios, the production team were informed that Lime Grove would be their home for the foreseeable future. An early feasibility meeting to discuss technical aspects of the show was attended by Lambert, Tucker and an enthusiastic new young director from BBC Plays called Richard Martin. Although a devotee of science-fiction, Martin found the "populairist" concept of the genre that was envisaged for *Doctor Who* to be disappointing. Martin preferred the more challenging works of Wyndham, Ray Bradbury and Isaac Asimov.

Tucker held auditions for the roles of Susan Foreman and Miss McGovern on the afternoon of Tuesday 25 June. By now, most of Coburn's scripts for the first story had been delivered, but were not exactly what Whitaker and Lambert wanted. Terence Dudley, who had produced *The Big Pull*, was approached with regards to providing a new debut story at short notice, but declined. Newman returned from leave in late June and was angry to find that there were still problems in the development of the series. Shortly afterwards, *Doctor Who*'s start date was put back to Saturday 9 November; the pilot would not be recorded on Friday 27 September with regular episodes made from Friday 18 October. On Friday 28 June, it was suggested that *Doctor Who* should be extended from 25 to 30 minutes – which Newman opposed.

In June, various writers including Nigel Kneale – who had written the



Hartnell as Sergeant Barnes in the 1949 movie *The Lost People* in which he starred alongside Richard Attenborough.

Quatermass serials – had been approached and asked for storylines, although Kneale was opposed to the idea of producing frightening science-fiction for children and declined. In his search for writers on the series, Whitaker relied extensively on Associated London Scripts, a writers' co-operative established in the 1950s by Eric Sykes, Spike Milligan, Ray Galton and Alan Simpson, and which had branched out from the field of comedy. A document for prospective writers had been assembled, based on Webber's memo of Thursday 16 May. The suggested settings for the series now included a planet where values were altered (sneezing being a criminal offence), with a note to the effect that the travellers should not use their technology to alter history. *Doctor Who*'s age was now unspecified, and he was an escapee from the unpleasant life of the fifteenth century; in accordance with Coburn's new pilot script, Susan was now specified as being the Doctor's grand-daughter who enjoyed living on Earth of 1963 (a family bond which Newman disliked). The two teachers were now named Ian Chesterton and Barbara Wright, and it was indicated that the Ship could not travel beyond the year 5733 as this would take it into its own future. The document ended with outlines of the two serials commissioned from Coburn; the first was a four-part story in which the travellers went back to 100,000 BC where the Ship became damaged, while in the second story – now a

SUSAN WAS NOW SPECIFIED AS THE DOCTOR'S GRAND-DAUGHTER – A FAMILY BOND TO WHICH CREATOR SYDNEY NEWMAN WAS OPPOSED

six-parter – they arrived on a world inhabited only by robots in the thirteenth century. Tucker was now joined on the director roster by young Anglo-Indian director Warris Hussein.

By Tuesday 2 July, a plan was devised for the period leading up to transmission. Tucker was to be on leave during the first three weeks of September, with Pinfield taking a fortnight's leave at the start of August. Hussein would direct the pilot on Friday 27 September, and two weeks later there would be three days filming on Serial A, which would start recording on Friday 18 October. On Wednesday 3 July, staffing issues in the design department led to the experimental session being put back to Friday 13 September; the design department at this time were also becoming wary of the demands that would be made on them by this complex new series and asked for four extra effects assistants.

When the BBC terminated Coburn's employment as a scriptwriter by mutual consent on Monday 1 July, Whitaker recommissioned him on a freelance basis for both his serials – *Doctor Who* and *The Tribe of Gum* and *Doctor Who* and the Robots – on Wednesday 3 July, the second of these now with a target delivery date of Wednesday 30 October. By Friday 5 July, it was confirmed that *Doctor Who* would remain as a 25-minute show.

Although Tucker had initially envisaged a younger actor playing the Doctor in aged make-up, Lambert's favoured actor to star in the series was Leslie French, then an elderly character actor whom Mervyn Pinfield had recommended her to see in the recent Italian Burt Lancaster film *Il Gattopardo*. French turned down the offer to play the Doctor, while other actors

Right: Jacqueline Hill who was chosen to play history mistress Barbara Wright, photographed shortly after starting work on *Doctor Who* in November 1962.

considered were Cyril Cusack (suggested by Whitaker, but reluctant to do an entire year on a TV series) and Geoffrey Bayldon, a younger actor adept at playing characters much older than himself. Although the team were looking for a veteran performer, they also knew that the star would need to withstand the punishing schedule of recording an episode a week for a whole year, with only a fortnight's holiday. Lambert then hit upon the idea of an actor she had seen playing a decrepit old rugby scout in the film *This Sporting Life* which had been released in January. The actor's name was William Hartnell.

In 1963, William Hartnell was best known to television audiences as Sergeant Major Bullimore from the top-rated Granada sitcom *The Army Game*; his most recent television work had been in *One of These Days*, an episode of ATV's drama *The Plane Makers* broadcast on Monday 20 May. On Thursday 11 July, Hartnell was at home in Mayfield, East Sussex, where he and his wife, playwright Heather McIntyre, had lived since 1959 in the renovated Old Mill Cottage. The actor received a call from his son-in-law and agent Terry Carney who outlined the format of the series to the 55-year-old actor. Although he had certain eccentricities in real life, Hartnell was initially worried about becoming famous as an eccentric on television. Nevertheless, the following day he travelled up to London for a lunch-time meeting with Lambert and Hussein. After a lot of persuasion from producer and director, Hartnell began to see the potential in the character, and agreed to starring in *Doctor Who*.

When Tucker had been in charge of the series, he had considered having an electronic theme tune developed by Tristram Cary with whom he had worked on *Jane Eyre* in April 1963. Looking for suitable music, Lambert contacted a Parisian group called Les Structures Sonores on Friday 12 July. This group produced experimental musique concrete using glass rods set in steel, and Lambert had seen them in Les Structures Sonores, a special edition of the arts programme *Monitor* broadcast on Wednesday 3 July. The team, helmed by Francois and Bernard Baschet, submitted just over a minute of music as a sample for *Doctor Who*, but their estimated costs were prohibitive. Lionel Salter, BBC Head of Music, recommended that Lambert went to the Corporation's own Radiophonic Workshop, established by Daphne Oram and Desmond Briscoe in 1958 to develop new sounds at the BBC's Maida Vale studios (a converted skating palace). The Workshop's output already included *Quintessence* and *The Pit and The Big Pull*, so Lambert went to meet Briscoe who suggested that Brian Hodgson, who had been with the Workshop for a year, an ex-actor, he had also been a wireless mechanic in the RAF. For the theme, Briscoe recommended the Australian composer Ron Grainer, who had just collaborated with the Workshop on *Giants of Steam*. Coming to the UK in 1952, Grainer had found success with his music scores for the BBC detective series *Maiquet* which led to other notable commissions for *Comedy Playhouse* (and, in turn, *Steptoe and Son*) and *That Was The Week That Was*. He was formally booked to compose the theme tune on Tuesday 30 July.

With ten episodes commissioned from Coburn, Whitaker gave the go-ahead for the third serial, a seven-part historical called *A Journey to Cathay*, scripted by John Lucarotti, an old associate of Newman's from their CBC days. By Friday 12 July, the production office also had storylines in from Welsh comedy writer Terry Nation (who was then working for top comedian Tony Hancock, and was not seriously interested in the project, although he had worked on ABC's science-fiction anthology *Out of this World*), Malcolm Hulke (who had co-written the ABC *Pathfinders* serials), Robert Stewart (later known as Robert Banks Stewart), Alan Wakeman, Peter Yeldham, John Bowen and Jeremy Bullmore, and Barbara Harper. In mid-July, Nation suddenly found himself out of work after being fired while on tour with Hancock. With his *Doctor Who* storyline his only source of income, he started to pursue it more seriously. His storyline, called *The Survivors*, saw the Doctor's party encounter the Daleks and Thals, mutated survivors of a neutron war on the planet Skaro in the year 3000AD.

The role of Susan was initially offered to Jackie Lane, a young actress whom Lambert knew from her work in the BBC soap *Compart*; Lane however declined



Ann Hartnell, William Hartnell and Heather McIntyre at the film premiere of *Brighton Rock* on January 9, 1949.

the part as she did not want to commit to a year's work. It was Hussein who drew another actress to Lambert's attention when he happened to see her screaming on a monitor showing a BBC programme, both noted the interesting face of the girl (who they assumed to be in her teens). This was Carole Ann Ford. Even though she was actually a 23-year-old mother, her five-foot stature meant that Ford was continually offered children's roles and was initially reluctant to take the part. To make the character of Susan sound appealing, the BBC team described the role to Ford as being a cross between the extraterrestrial synthetic woman *Andromeda*, as played by Julie Christie and Susan Hampshire in *A for Andromeda* and *The Andromeda Breakthrough*, and also Cathy Gale, the emancipated, judo-fighting widow played by Honor Blackman in ABC's *The Avengers*. Ford thus envisaged the character as having telepathic powers and being involved in fights, which was not the image of

Susan that Hussein, Lambert and Newman (who disliked the concept of ESP) actually had in mind.

William Russell was selected to play the more conventional 'hero' role of Ian Chesterton and was used to such a demanding schedule after his time on the film series *The Adventures of Sir Lancelot* in 1956. Lambert found himself discussing the character of Barbara Wright at a party with Jacqueline Hill, the wife of director Alvin Rakoff. Lambert had met Hill when they had worked together on a 1958 instalment of *Armchair Theatre* at ABC, and when Hill expressed an interest, Lambert offered her the role.

With casting of the four regulars now completed, a promotional meeting for the series was held with representatives of the Radio Times, the BBC listings magazine, at Television Centre on Monday 22 July; this was attended by Tucker, Whitaker, Lambert, Pinfield, Hussein and Wilson. On Tuesday 23 July, the Drama Department were told that because of coverage of athletics from Moscow, the debut for *Doctor Who* was now to be Saturday 16 November – assuming the pilot recording was successful. There was also a claim made by Zenith Films that the format for *Doctor Who* had been stolen from a proposal they had submitted for a puppet series called *The Time Travellers* devised by Martin and Hugh Woodhouse, which the BBC had previously rejected.

The first promotional document for the series was issued on Tuesday 30 July, listing the first three serials as *Dr Who* and *The Tribe of Gum*, *Dr Who* and *The Robots* and *Dr Who* and *A Journey to Cathay*, with Hussein and Tucker alternating as directors. On Wednesday 31 July, Whitaker confirmed that the fourth serial would concern the survivors in the wake of a neutron bomb in the



Above: William Russell was selected to play science master Ian Chesterton after finding fame in *The Adventures of Sir Lancelot*. Here he poses with his medieval chain mace at Waterloo in February 1957.

twenty-third century; this would be a six-parter developed from The Survivors storyline by Nation and directed by Tucker. The same day, Hartnell, Russell, Hill and Ford were booked for the pilot recording, and a test script for a story entitled *The Living World* was commissioned from writer Alan Wakeman.

On Friday 2 August, Lambert confirmed that the theme tune would be composed by Grainer for realisation by the Radiophonic Workshop. Hartnell had his first fittings and make-up trials on Wednesday 7 August. To accentuate his age in an eccentric manner, Lambert asked for him to be given a wig with a receding hairline and long flowing white locks. The actor's costume was to be a dark, well-cut suit over which he would wear a cape. Hartnell had a further fitting on Tuesday 13, with one for Ford on Thursday 15. It was decided that Susan would have a distinctive hair cut, so Ford's long dark hair was trimmed into a distinctive short design by leading stylist Vidal Sassoon.

During early August, *The Survivors* was extended to seven episodes because it looked like such a promising script, and the production team continued to make arguments as to why Lime Grove Studio D was unsuitable. Russell recorded *Pig in the Middle* on Thursday 15, while on Saturday 17, Ford represented the voice of youth on *Juke Box Jury*.

Hussein liaised with Hodgson at the Radiophonic Workshop in mid-August with regards to regular effects such as the departure and arrival of the TARDIS. Hodgson came up with a new sound for the latter after a viewing of the film *Exodus* at the Kensington Odeon; by scraping his Yale door key along the base strings of a Steinway piano and modulating the resultant sound, an early version of the familiar noise was created. Meanwhile, Grainer's theme tune, which had been written with abstract phrases such as "wind bubbles" as a guide to the sounds he desired, was realised by Coventry-born Delia Derbyshire, a graduate in music and mathematics from Cambridge University who had joined the Workshop in 1962.

Elements for the opening titles were shot on mute 35mm film over two days; firstly on Tuesday 20 August at Stage 3A of the BBC's Television Film Studios at Ealing and then in Studio 5 at Television Centre from 4pm to 5pm on Saturday 31 August. This was the work of Pinfield alongside Ben Palmer and graphic designer Bernard Lodge. The technique used was video feedback or 'howlaround', the strange patterns created when an electronic camera was focused on a monitor showing its own output. This idea had come from Norman Taylor, a director at the BBC who had formed a group examining the potential for electronic effects in drama and – with regards this work – Lambert asked that Taylor should be given a credit for 'Special electronic effects' in September (the request was denied). A signal generator was used to



Above: Ron Grainer, composer of the *Doctor Who* theme tune, hard at work in his home at Queen Anne Street, Marylebone, in late 1962.

create a symmetrical pattern from which the title *Doctor Who* could emerge, with the film being back-tracked and the approaching title captions then superimposed on the film. Even at this stage there were attempts to place the image of a face within the feedback patterns, with Lodge and assistant Tony Halfpenny standing in front of the cameras during the tests. The results, which saw the faces breaking up into blobs of light, were deemed too scary to be used. Further trials used sound output from a radio channel to generate pulsing images of light.

Hill had a make-up and fitting session on Wednesday 21 August while Lambert discussed requirements for the TARDIS with visual effects. By this time, Lambert was planning that a "miniscule" [sic] story – reworking Webber's abandoned concept – could possibly be the fourth serial, and felt that George Djurkovic would be an excellent designer after his studies of a Swedish film with special filming techniques.

Hartnell's next wardrobe session was on Thursday 29 August, with one for Ford the next day. Hartnell then had a further make-up and fittings session on Monday 9 September, and the following day a revised version of the pilot script was sent out to the cast. On Monday 2 September, Hulke submitted a six-part storyline entitled *Britain 408AD* which saw the Doctor's party arriving in Britain during the time of the Romans and becoming caught up in the conflict between the occupying force and the Celts and Saxons. Whitaker responded on Friday 13 September, explaining that although the story had a lot of colour to it, it was currently too complex because of the many factions involved. Also, the climax of the travellers escaping the savages in the time machine was too close to the conclusion of Coburn's first serial.

The title sequence footage was assembled by Richard Barclay at Ealing on Tuesday 3 September. By Monday 9 September, the first night for *Doctor Who* had now been put back again to Saturday 23 November. Russell recorded

BY NOW REX TUCKER'S VISION FOR THE SHOW WAS AT ODDS WITH VERITY LAMBERT'S OWN DETERMINED PERSPECTIVE, SO TUCKER LEFT

several editions of *Short Story* which would be broadcast through to early October on Thursday 12, and on Friday 13 September the much-delayed test recording session finally took place in Studio D at Lime Grove between 10.30am and 5.30pm. A number of props were required to try out various effects of the Doctor's ship departing, with the police box prop being too tall to fit into the lift at the studios. The same day, *Television Mail* informed the TV industry that *Doctor Who* was shortly to launch as "a serial of stories to entertain the whole family ... in the early evening on Saturdays for the whole year."

By Monday 16 September, the sequence for the first season had been changed; after *A Journey to Cathay*, there now came a revised version of *The Giants* which was being discussed with writer Robert Gould. Nation's serial was now called *Beyond the Sun* and ran fifth, and it was hoped that a version of *Britain 408AD* could follow this. By now, Rex Tucker's visions for the series were those of a more traditional BBC producer and at odds with Lambert's own determined perspective; Tucker asked to be removed from *Doctor Who*, leaving Hussein, Christopher Barry and Richard Martin to direct the early stories.

A series of filmed inserts and effects shots were undertaken for the pilot and the final episode of Coburn's first serial on Thursday 19 September at Ealing. Russell and Ford had a wardrobe session on Friday 20 September, the same day that the cast were brought together for a publicity photo shoot at



William Hartnell is 'dirtied up' by makeup supervisor Elizabeth Blatter during Ealing filming for the travellers' escape from the savages of 100,000 BC.

3pm at Television Centre; the four lead actors had never met before. Hartnell was known as a much-respected actor to all of them, and it was his faith in Doctor Who which encouraged the others; by now he had grasped the full possibilities of the series and was already enchanted with the fantastical character he would play. Russell in particular was less than convinced that the series would run its full 52 weeks, while Ford suspected that the show would be cancelled after eight episodes. Wearing different versions of their costumes to those they would sport in the pilot, the quartet posed for publicity shots on mock-up junkyard, schoolroom and laboratory sets.

Rhearsals began on Saturday 21 September at a cold Territorial Army Drill Hall with a leaking roof at 239 Uxbridge Road (after being previously scheduled for a similar venue at 117 Walmer Road); the normal pattern would be for an episode to be rehearsed from Monday to Thursday and then recorded in studio on the Friday. During this time, Hill had another fitting on Monday 23. For Hartnell, this would be the first of many weeks where he would catch the train up to London from Mayfield early on Monday morning. Hating smart hotels and socialising with other actors, Hartnell's weekly digs were a town flat at Haven Lane in Ealing, allowing him easy access to a pub near Ealing Broadway where he could enjoy a game of darts and – despite warnings from his doctor about hardening arteries – a drink. After recording that week's show, he would then return home late Friday night or early Saturday morning. The star liked to learn his lines as quickly as possible on the first day of rehearsals and would not change his delivery all week unless absolutely necessary.

On Monday 23 September, Whitaker wrote to Hulke telling him to stop work at once on Britain 408AD as the team did not require another 'past' story. Instead, he and Lambert had discussed another notion Hulke had volunteered about a planet which was Earth's twin, and they asked him to come and discuss this further. Other changes to the schedule were now necessary because the early scripts for *Dr Who* and *the Robots* had been delivered and were



Carol Ann Ford and William Hartnell pose on the TARDIS set during recording of the pilot episode – note their different costumes.

Hartnell who claimed that he had been unhappy with the Doctor being so ill-tempered in the pilot and he was subsequently given permission to introduce more pathos and humour into the role. In the meantime, Whitaker kept check of the future stories; *A Journey to Cathay* was completing rewrites, Gould was due to deliver *The Minisculs Story* by Friday 6 December (to film from Monday 10 February 1964) and Coburn was rewriting the first four episodes of *Dr Who* and *the Robots* (to film from Monday 9 March). At this stage there was still great uncertainty over how long the series would run. Arranging her budget on Tuesday 8 October, Lambert was still allowing for *Doctor Who* to end after the first four shows. The same day, the four regulars were contracted for eight more episodes, including the new version of *An Unearthly Child*.

Shooting on the other pre-filmed inserts (which required large sets or sequences such as fights which were difficult to direct in the electronic recording studio) began at Ealing on Wednesday 9 October, and the following day, Wilson decided to guarantee 11 episodes of *Doctor Who* (ie the first two series), since to defer his decision would mean the second story would not be

ready for broadcast. Although he had reservations about the pilot, Wilson still saw the potential in the format. Coburn had delivered all six episodes of *Dr Who* and *Masters of Luxor* (formerly *Dr Who and the Robots*) by Tuesday 15 October, and the following day Baverstock agreed to scheduling 13 more episodes on the basis of the pilot. With Hartnell's Doctor now clad in the Edwardian style costume which would become associated with the character, *An Unearthly Child* was re-recorded on Friday 18 October and deemed satisfactory, and saw the start of the weekly production schedule. This new version was much more to Hartnell's taste, and the star now began to feel truly confident about a long run for the new series – possibly up to five years.

Another trade magazine, *Kinematograph Weekly*, devoted its TV column on Thursday 24 October to announcing *Dr Who*, with journalist Tony Gruner outlining the premise, quoting Lambert about how the series had to please adults as well as children, and saying that Newman's pet project might finally give the BBC an edge in the rating charts which were effectively dominated by ITV programmes. While budgetary debates on the series continued, pre-filming on Nation's serial – now entitled *The Mutants* – began on Monday 28 October after two episodes of the Coburn serial had been taped (for the first few years of *Doctor Who*'s production, it was usual for filming for the next start to overlap with recording on the present one, meaning that the use of the regular cast had to be carefully scheduled).

By late October, the line-up after *The Mutants* was *Marco Polo* (formerly *A*

NEWMAN INDICATED THAT HE WAS NOT HAPPY WITH THE PILOT RECORDING, SO DIRECTOR WARIS HUSSEIN WAS TOLD TO REMOUNT IT

not what Lambert and Whitaker wanted. Instead, Nation's serial about the post-apocalyptic Dalek mutants was pulled forward into second place, and plans were made to produce the "Minisculs" story fourth in the New Year, followed by the revised *Robots* serial. When Newman took a look at Nation's scripts he was less than happy with them, feeling the Dalek creatures which featured were a prime example of the clichéd "bug-eyed monsters" that he wanted to avoid. Lambert fought back, explaining that they had no other scripts ready for production. Since Nation had delivered workable scripts quickly, on Tuesday 24 September Whitaker commissioned him for a new seven-part serial about the Indian Mutiny of 1857 entitled *The Red Fort* to be delivered by Monday 16 December.

Recording on *An Unearthly Child*, the pilot episode for what was now referred to as *Doctor Who* and *the Tribe of Gum*, took place on Friday 27 September at Lime Grove. This production was screened for Newman and Wilson (plus some of the cast and crew) on Friday 4 October, and Newman indicated various aspects he was unhappy with (William Russell later recalling that Newman's initial reaction was to yell "Bullshit! Do it again!"). Aside from some technical problems, Newman wanted the Doctor to be more funny and "cute" and Susan to be more cheeky. To give the programme the best possible start, Hussein was told that he could remake the episode; this pleased



Above: Welsh-born writer Terry Nation with his most famous creations, the Daleks. Nation only conceded to work on *Doctor Who* after a falling-out with Tony Hancock.

Jeremy to Cathay), *The Minuscule Story*, *The Masters of Luxor*, a seven-part historical to be written by Whitaker, Hulke's six-part *The Hidden Planet* (about a planet just like Earth where women rule and Barbara is kidnapped by male suffrage rebels because she is the double of their ruler), *The Red Fort* and a four-part futuristic story to be determined. At the very end of the month, this schedule was altered to take into account the fact that *Doctor Who* might come off after 13 episodes. A promotional document issued on Friday 1 November detailed the initial three serials by the working titles *Dr Who and a 100,000 BC*, *Dr Who and the Mutants* and *Dr Who Inside the Spacship*, an additional two-part item to develop the characters entirely within the confines of the Doctor's ship written in-house by Whitaker... and which would also allow the series to come off air after 13 instalments if necessary.

As broadcast approached, Wilson was unhappy to hear on Tuesday 5 November that the *Radio Times* cover which had been suggested to launch the series had been dropped in favour of a portrait of Kenneth Horne to publicise the returning radio comedy *Beyond Our Ken*. While the regulars were booked for an extra 12 episodes through to the end of *Marco Polo* on Thursday 14 November, the following day Newman informed Wilson that while Baverstock was "very keen" on *Doctor Who*, the Controller was concerned about its expense and would not commit himself beyond 13 shows.

Doctor Who made its first appearance on BBC TV at 5.40pm on Saturday 16 November in the form of a trailer; concurrently there was internal publicity with the BBC's in-house magazine *Ariel* printing an item about Lambert, Hussein and Pinfield's work on the new series. In the meantime, there was another problem when the recording of *The Dead Planet*, the first episode of *Dr Who and the Mutants*, was deemed unsuitable for transmission because of induction (talk-back from the gallery) being audible in studio. On Tuesday 19 November it was decided that this would have to be re-recorded on Friday 6 December, which would push all subsequent episodes back by a week. This was of some concern to Hill, who had been offered a film starting immediately after the projected run.

Thursday 21 November was a major publicity day for the show. Hartnell, his co-stars and the production team attended the press launch at Room 222 of the BBC's Langham premises at 5pm to meet the press, and that week's *Radio Times* was now on sale with a half-page feature introducing *Doctor Who* to BBC TV viewers (indeed, most serials in the 1960s were accorded this sort of coverage). The following morning, the *Today* programme on the BBC Home Service had an item by Jim Wovden on the "space music" created for the series. With some notable media interest now proven, on the eve of

transmission Baverstock gave the green light for a further 13 episodes, and most likely 13 beyond that.

Between Baverstock's decision and promotional items on the Saturday morning in publications like *Titbits* (where David Hunn commented on how the 52 week run made television history for this secretive series), United States President John F Kennedy was assassinated and the western world was plunged into mourning. It was not the best time for a new adventure series to debut, but *An Unearthly Child* began broadcast at 5.16pm on Saturday 23 November, up against a children's scientific serial called *Emerald Soup* on the ITV network. Given the mood of the country, plus a power blackout in some regions, *Doctor Who* managed to attract only a modest four million viewers – not the success the BBC had hoped for.

During the birth of his brainchild, Newman was in New York, so Wilson sent him a telegram on Wednesday 27 reading "DOCTOR WHO OFF TO A GREAT START EVERYBODY HERE DELIGHTED". *Television Today* carried a picture of Lambert and Ford on its cover on Thursday 28 November, discussing the intended core audience of 11- to 14-year-olds. To confirm BBC TV's faith in the new serial, the channel took the unprecedented step of rearranging the schedule for Saturday 30 November to repeat *An Unearthly Child* immediately prior to the scheduled episode, *The Cave of Skulls*. This time, a healthier six million tuned in.

Whitaker commissioned Hulke to write six episodes of *The Hidden Planet* on Monday 2 December. In the meantime, after only two episodes had aired, young correspondents to BBC TV's *Junior Points of View* nominated *Doctor Who* their second favourite programme behind *Z Cars* on Thursday 5 December. *The Dead Planet* was successfully re-recorded at the start of December, and on Monday 16 December, 13 more episodes were scheduled from April 1964, hopefully to be recorded at Riverside Studio 1. By mid-December, *Doctor Who* was already so well established that it could be referenced in comedy shows. The current season of Michael Bentine's surreal sketch show *It's A Square World* ended with an item in which a rocket fired the BBC Television Centre into

space, and saw Clive Dunn playing a scientist ("Doctor Fotheringlow" – "Doctor Who?" – "No – not Doctor Who, Doctor Fotheringlow!") wearing Hartnell's actual costume, cloak and wig. Parts of the elaborate sketch (which also featured cameos from Wilfred Brambell and Patrick Moore) were filmed on Monday 16 December with the remainder recorded four days later for transmission on New Year's Eve.

As interest in this quirky new series grew, on Tuesday 17 December, Hartnell recorded an interview with Judith Chalmers for *Northern View*, to be broadcast on BBC Northern Home Service on Monday 23. The caveman fight from *The Firemaker*, the final episode of 100,000 BC, was repeated on *Junior Points of View* on Thursday 19 December, but now with a spoof soundtrack from wrestling commentator Kent Walton. Also, while Whitaker received material on *The Hidden Planet* from Hulke, Nation had not proceeded with *The Red Fort*. Never keen to "write for kids", Nation had been pursuing other comedy work and had effectively forgotten about *Doctor Who* until *The Dead Planet* was broadcast on Saturday 21 December. Within minutes of the first glimpse of the series' very first monster, Nation was receiving phone calls from friends asking "What on Earth was that?"

The first full public view of the fascinating machine creatures came on Monday 23 December when two of the four Daleks props

went out around Shepherd's Bush for some publicity shots. Meanwhile, the cast enjoyed a week's holiday over Christmas, reassembling for rehearsals just before New Year. By then, *Doctor Who* had some good luck. *Emerald Soup* had concluded on Saturday 21 December, and from the following week ITV largely scheduled re-runs of old film series against *Doctor Who*, such as the 1956 series *The Buccaneers* on ATV London. BBC TV's new show was vastly more attractive, and the ratings started to increase aided by word of mouth about the Daleks.

The Kent Walton caveman fight was rerun on *Those Points of View* on Monday 30 December, and on New Year's Eve Baverstock gave his blessing to ten more



Hartnell and Ford are introduced to the press at the Thursday 31 November publicity meeting.

Daleks squabble in market! The public are introduced to the vegetable-loving Skaroians on their 60s publicity tour!

episodes, while asking the crew to "brighten up the ineffectiveness and logic of the scripts" by having the travellers employ their superior knowledge and skills, and focus "more on historical and scientific hokum". 1964 arrived and on Saturday 4 January, *The Escape* attracted nine million viewers – a major increase.

On Monday 6 January, actor/writer Moris Farhi approached Whitaker about writing for *Doctor Who*, after having corresponded with Whitaker about some of his plays in February 1963, including *From the Ashes of Thebes* which was a modern Greek tragedy. Impressed with Farhi's enthusiasm, Whitaker arranged to commission a test script from Farhi. In the meantime, sensing the interest in the Daleks, Lambert arranged to have two of the props retained once the serial had completed production. On the script front, *The Minuscule Story* and *The Masters of Luxor* were continuing to prove unworkable, and so *The Hidden Planet* was brought forward to follow on from *Marco Polo*. By now, the Daleks were massively popular. Nation quickly assembled a short script for Hartnell to perform as the Doctor along with a Dalek operated by Kevin Manser as a pre-recorded insert for *Junior Paints of View*, taped on Hartnell's 56th birthday – Wednesday 8 January. The same day, the regulars were contracted for 16 more episodes including a six-part Serial F and a four-part Serial G.

The *Junior Paints of View* item went out on Thursday 9 January, with pre-filming on *Marco Polo* undertaken the following week. BBC TV's juvenile feedback programme then covered Doctor Who again, displaying designer Ray Cusick's drawings for the Daleks on Thursday 16 January along with viewer's favourable comments. On Friday 17, Whitaker met with Farhi and found that the writer had already written a speculative script entitled *The Fragile Yellow Arc of Fragrance* about a society where Barbara's rejection of the affections of a man called Rhythm unknowingly condemn him to death. In the meantime, *The Hidden Planet* ran into problems and the production team turned to Nation, asking him to deliver a futuristic six-part replacement serial in four weeks. On Friday 24, Whitaker returned Farhi's script to him and commented that "Love, as a subject, and in this way, for *Doctor Who*, is very difficult." However, the men had discussed Farhi's fascination for Greek and Roman myths and Whitaker asked him to develop an initial script involving the sixteenth century Greek pirate Barbarossa. Whitaker emphasised that they were looking for



meaning that his appearance in *The Singing Sands*, the episode of *Marco Polo* to be taped that week, was reduced to a single line of dialogue. On Tuesday 4 February, the remaining two Daleks were sent to a Doctor Barnardo's Home at Stepney Causeway after the children there had asked for them; this was covered by Douglas Marlborough in the *Daily Mail*. Also, Whitaker met with Gould in an attempt to salvage *The Minuscule Story* for later in the run, but Gould preferred to discuss an entirely new serial about a world of living, moving plants which Lambert felt was too close to John Wyndham's *The Day of the Triffids*; five days later, Gould was told not to proceed with the plant story. The first letters about Doctor Who started to appear in the *Radio Times* on Thursday 6 when Miss Janet F Harris of Leeds declared "I think the series is extremely good and very realistic", praising the credible explanations offered by the Doctor. On Friday 7 February, *Blue Peter*'s Valerie Singleton recorded an item on the Barnardo's Daleks for transmission on the Tuesday 10 edition; Saturday 8's *Daily Mail* had an item by Lionel Clay entitled *If You Want to Buy a Dalek Try the BBC* in which it was announced that the Daleks were to be marketed in kit form; Thursday 12 saw Manser operate a Dalek in the final of a *Cruickshank* recording (broadcast the next day) – the same day that publishers Frederick Muller approached the BBC about printing a *Doctor Who/Dalek* novel.

By February 1964, publicity cards of the cast were available to be sent out to

the public (as they would be throughout the show's run), British SF enthusiasts reviewed *The Mutants* in fanzines, Decca Records issued one of Derbyshire's recordings of the

theme tune on a 7" single (with a cover version by Eric Winston and his Orchestra soon available from Pye), and the BBC's in-house magazine *Arise* covered *The Roof of the World*, the first episode of *Marco Polo*. On Thursday 13 February, Baverstock agreed in principle to scheduling the last 16 episodes of the full run, but with a six-week break along the way. Consideration was also given to extra money for the minuscule story, should a new writer be found.

Friday 14 February saw another *Blue Peter* item recorded for broadcast on Tuesday 17; this time viewers discussed building their own Daleks. The same day Nation was interviewed by Vincent Kane for the following morning's *Good Morning*

Wales on the Welsh Home Service. *Marco Polo* was promoted with the first *Radio Times* cover allocated to the series on Thursday 20 February, the same day that BBC Television Enterprises – thinking of Tuckwell's merchandise deals – asked Newman if the Daleks would be returning in the future. Meanwhile, Nation had delivered his hurriedly-written scripts for *Dr Who* and the *Krys of Marinus*, a hunt across an alien world for microcircuits vital for the operation of a justice machine. Whitaker commissioned two further serials: a historical set in the civilisation of *The Aztec* from Lucarotti, and a futuristic tale about telepathic aliens called *The Sensorites* from playwright Peter R Newman. However, the scripts for *Dr Who* and *The Hidden Planet* still failed to meet with Whitaker's approval, and on Tuesday 25 February Whitaker declared that these would be unusable unless Hulke could rewrite them by Tuesday 31

DOCTOR WHO'S RATINGS BEGAN TO INCREASE AS WORD-OF-MOUTH ABOUT THE DALEKS SPREAD AND THE SHOW WAS SOON A MAJOR SUCCESS

suspense, anxiety and conflict, and suggested a story where the absent-minded Doctor Who broke a rule and had to invite somebody else into his spaceship. Rather than develop a single sample script as Whitaker advised, Farhi forged ahead and wrote a full six-part story over the coming months.

Of the regular cast, Ford was already somewhat unhappy that the character of Susan was being written simply as a schoolgirl, with none of the potential originally outlined to her. Nevertheless, she and her husband agent exploited the high profile of the show, and on Saturday 25 January she made a live appearance on *Juke Box Jury* alongside guests like Adam Faith. This went out directly after *The Ordeal*, the sixth episode of the Dalek story which achieved over ten million viewers and a strong audience appreciation score. An item on making a Dalek by Rupert Millar and David Penrose went out on BBC Northern Ireland's *Six-Ten* on Monday 27, and two days later the team making Rolf Harris' *Hi-There* show asked to borrow a Dalek for their programme on Tuesday 18 February. BBC Television Enterprises – the business arm of the BBC – were approached by Walter Tuckwell, a New Zealand entrepreneur who owned a character licensing company, Walter Tuckwell Associated. At first, the BBC told Tuckwell that the Daleks were over and done with, but soon Tuckwell had struck a deal to licence the Daleks with the BBC and Nation's agents.

By the end of January, Serials F and G had been rescheduled as four- and six-part stories respectively, and on Monday 3 February, Hartnell was taken ill,



Children from the Dr Barnardo's home at Stepney Causeway make good use of their gifts from the BBC 'Doctor Who' serial



Above: The TARDIS lands on *The Roof of the World* in the first episode of John Lucarelli's historical epic, *Marco Polo*. Right: The TARDIS crew fall foul of the warlord Tegana (Dereen Nesbitt) and his warriors.



Jan Chesterton (William Russell) and Ping-Cho (Zienia Merton) during their long trip across the Gobi Desert.

March. Hulke's agents complained that this was unreasonable on Monday 2 March.

The first backlash against Doctor Who came in the Radio Times letters of Thursday 27 February when Lillian Roberts of Chorley said that Miss Harris of Leeds "needs her head examining ... after *Sceptor* it is the funniest programme on television" because of the silly Daleks and hammy acting. Nevertheless, the Daleks still proved popular enough for presenter Chris Trace to show youngsters how to build their own versions on Monday 9 March (pre-recorded Friday 6). The production team also decided that, to conclude the first year, they would commission a second Dalek serial from Nation. Ms Roberts' comments in the Radio Times were refuted in the edition of Thursday 12 March when Jean Glazebrook of Cornwall said that Lillian Roberts "needs her head examining" as her family felt Doctor Who was "a very clever programme".

On Friday 13 March, the Daily Mail revealed that there was to be another Dalek story in an early piece of advance publicity for the series.

The production team's plan was that after *The Keys of Marinus* (which was about to start recording), come *The Aztecs*, *The Sensorites*, a six-parter about the Spanish Armada to be written by Whitaker and directed by Gerald Blake, the Minisculc story and then Nation's six-part Dalek rematch. The Minisculc story was still dependent on finding a new writer and having access to Television Centre; failing this, a story by Margot Bennett was being considered as cover, while *The Hidden Planet*, *The Masters of Luxor* and the pilot script for *The Living World* were being written-off. Reference photographs from the Dalek story were sent to Frederick Muller on Monday 16 March, the March edition of *Ariel* contained photos of the Barmados Daleks, and home-made robotic Daleks were even starting to appear in *Puthé* newssheets.

While Lambert was on leave in mid-March, discussions continued regarding a Daily Express comic strip based on the series, for which Hill was reluctant for her likeness to be used. Whitaker was in discussion with Dennis Spooner, a comedy writer colleague of Nation's who had been writing for the futuristic puppet shows *Fireball XL5* and *Stingray*, about a story set during the French Revolution, and on Wednesday 18 March the regulars received their last contract to book them up to the end of the run. On Friday 20 March, Lambert was delighted to hear that transmission of Doctor Who would soon be moved from 5.15pm to 5.30pm.

As the scripts for *The Sensorites* started to arrive, Whitaker discussed the much-delayed Minisculcs idea with writer Louis Marks, and commissioned him to develop a storyline in late March, while also sending off comments made by Gould that his idea for the world of living plants had been stolen and used in *The Screaming Jungle*, one of the episodes of *The Keys of Marinus*. By now,

the cast needed to be allocated holidays, and Nation had been asked to write *The Keys of Marinus* so that the Doctor could be absent for two episodes. Having recorded *The Vortex Web* on Friday 27 March, Hartnell departed for two week's leave. The following day, Mighty Kublai Khan went out at 5.30pm, now overlapping the end of *The Buxtoners*, the ITN News and the successful pop programme *Thank Your Lucky Stars*.

By the start of April, the scripts for Doctor Who and the Aztecs had arrived and Whitaker had Spooner commissioned for his scripts during *The Reign of Terror*. On Thursday 2 April, Revell claimed that Dalek kits were to be marketed by the BBC, while the following day's edition of *BBC South Today* saw Valerie Pitts reporting on the loan of the BBC Daleks to open a Fareham Easter Market, and the Thursday 9 April edition of *Junior Points of View* told viewers that the Daleks "should be back at the end of the year." On Tuesday 7, Lambert suggested a six-week break for Doctor Who after *The Sensorites*, adding that she and Whitaker were discussing a replacement serial for this period.

Hot on the heels of the Daleks, the Voord earned publicity as the new monsters for Doctor Who in the Daily Mail's preview of *The Keys of Marinus* on Saturday 11 April; the production team were now careful to hold photocalls for new monsters on the series. The Aztecs began filming the following week, including all Ford's scenes for two episodes to allow her a fortnight's break. By Tuesday 14 April, Whitaker was outlining plans for the second 52-week run of Doctor Who, suggesting that Nation could be head writer for "future" stories with an opposite number on "past" serials too. Whitaker proposed that the new Serial A could be the delayed Spanish Armada six-parter, with the *Hidden Planet* possibly as Serial B. Serial C would then be a four-part "Egyptian" serial, followed by a six-part Serial D set in the "Future". Serial E would be a four-part "Sideways" story exploring the issue of different dimensions, while Serial F was possibly to be *The Masters of Luxor*. Serial G would be a six-parter about the "American Civil War", followed by a four-part Serial H in the "Future", a four-part "Roman" story for Serial I and finally a six-part Serial J with a "Future" setting.

A lavish children's publication, *The Dalek Book*, was given the go-ahead from Souvenir Press on Wednesday 15 April as was the Muller novelisation of the Dalek television serial which would be undertaken by Whitaker. The next day, Baverstock told Wilson that if suitable stories could be found he would sanction another three months recording after October. Having seen *The Screaming Jungle* on BBC1 (the rebranded BBC TV since the launch of BBC2), Director of Television Kenneth Adam commented on Tuesday 28 April that the show was rather creepy; the scripts needed discipline rather than having the travellers continually allow themselves to get into trouble. Wilson agreed and took this matter up with Lambert. All this time, the issue of studio availability was



Above: The travellers face *The Sensorites* in one of the few season One stories to make full use of Susan's telepathic abilities. Right: Actress Carnie Ann Ford swiftly became frustrated at her under-use in the show and resolved to leave.



dragging on. With Lime Grove Studio D due to be out of service during August, some episodes would be recorded either at the better equipped and more spacious Television Centre... or in the more confined Lime Grove Studio G.

Having taped *The Temple of Babel*, the first episode of *The Aztecs*, on Friday 1 May, Ford went abroad on holiday with her husband and young daughter; even her departure at the airport attracted press attention. ABC in Australia purchased the first three serials as 16mm film recordings made from the 405-line videotapes, and a newspaper item on Friday 7 May indicated that the director of Marks & Spencer wanted to buy a Dalek. On Friday 8 May, *The Warriors of Death* was the first episode of *Doctor Who* to be recorded at Television Centre which would be used for various instalments in the coming weeks. The following day, Doctor Who returned to its original 5.15pm slot with *Sentence of Death* on BBC1.

The Miniscul series, *The Planet of Giants*, was commissioned from Louis Marks in early May, and on Wednesday 13 May, Lambert attempted to argue that Lime Grove Studio G was an unsuitable recording venue. Newman took this matter up with Baverstock on Wednesday 20 May, saying that he wanted the series moved to Television Centre or Riverside where suitable results could be obtained. Furthermore, Newman threatened to abandon Nation's new story, *The Return of the Daleks*, if justice could not be done to it technically. Better studio facilities were swiftly allocated, but at the same time some other episodes would have to be made in Studio G. Baverstock agreed to the proposed summer break, but asked for it to be moved back to end the run on Saturday 12 September after *The Reign of Terror*. This had a knock-on effect on planning extra episodes.

By now it was clear that Ford was keen to leave the series as soon as possible; the character of Susan was not being allowed to develop, and - tied into her BBC contract - she was being forced to turn down more interesting roles which were being offered to her. She would not renew her contract for an additional six-part serial suggested by Wilson. Also, a new character would need to be written into *The Return of the Daleks* which, it was finally agreed, could be recorded at Riverside. Dr Who and the Sensorites started recording at the end of May, and was allocated the cover of *Ariel* in June. Meanwhile on BBC1, the viewing figures for *The Aztecs* were holding steady around the eight million mark. On Thursday 4 June, in an attempt to bring Doctor Who to Television Centre permanently, Newman asked Lambert and Wilson if they could record an episode over two days in the confined space of TC2, but Lambert proved that this would be too expensive. Manser made another appearances as a Dalek, opening a Barnardo's Fete on Saturday 6 June. Having recorded *Hidden Danger* on Friday 12 June, it was Hill's turn to take a fortnight's break from the series. In her absence, the first location filming for the show took place on Monday 15 June in the Denham area in *The Reign of Terror*, while a BBC Dalek also appeared at the East Ham Show on Saturday 20 June.

ITV's Saturday line-up changed on 27 June, leaving Doctor Who against more reruns in London, this time *Hawkeye* and *The Last of the Mohicans* first seen in 1958. Tuesday 30 June saw the publication of *The Dalek Book*, an annual-type affair with stories by Nation and Whitaker, and including a picture story with off-screen "telesnap" images from the first Dalek serial. Early July saw concerns expressed that Dalek toys expected for the Christmas market might not arrive in the UK until January. There was also some doubt that Doctor Who would go out on Saturday 4 July because of sports coverage, and indeed the episode *Hidden Danger* was deferred by a week. Finally, it was Russell's turn for

a fortnight's holiday during the second and third episodes of *The Reign of Terror*, having pre-filmed his scenes for these instalments during June; Lambert also took leave during this time.

An interview with Hartnell appeared in the *Radio Times* on Thursday 16 July, mid-way through broadcast of *The Sensorites*. On Friday 17 July, comedy producer David Croft asked for two Daleks to be loaned for recording of the Roy Kinnear sitcom *A World of His Own* on Sunday 9 August for broadcast on Friday 21 August. A Pair of Plain Brown Shoes was written by Dave Freeman, an old associate of Nation's; in this comedy, the daydreaming Stanley (Kinnear) finds himself on Planet X and meets two Daleks (sic) (operated by Michael Summerton and Peter Murphy, with Peter Hawkins and David Chapman providing the voices).

During July, Walt Disney Productions contacted the BBC about acquiring the film rights to remake *Marco Polo*, but the project never developed. Other merchandise was now regularly proposed; on Wednesday 22 July, Paramount Confectionery approached the BBC about the possibility of Daleks sweet cigarettes. *Planet of Giants* started filming at the end of July, and Ford made a third appearance on *Julie Boy* on Saturday 25, this time alongside Beatle George Harrison. In the production office, consideration was being given as to how Ford would be written into Nation's Dalek story, now called *The Invaders* and concerning the Dalek domination of Earth in the year 2042. A document about the Proposed Elimination of Susan was drawn up on Thursday 30 July, suggesting that Susan should mature and fall in love with resistance fighter David Somheim. Thus the Doctor would deliberately leave her behind to start a new life at the serial's conclusion, while a new young Anglo-Indian girl, Saïda, could be introduced. It was suggested that the next set of recordings (which had been delayed by three weeks) could begin with a rewritten five-part version of *The Hidden Planet*.

One set of scripts which had now been delivered was the six-part *Farewell Great Macedon* (comprising the episodes *The Hanging Gardens of Babylon*, *The Wrath of the Greatest Gredon of Them All* or *Q*, *Son! My Son!*, *A Man Must Die*, *The World Lies Dead at Your Feet*, in the *Arma* and *Farewell, Great Macedon*) which Morris Farhi had written about the travellers encountering Alexander the Great and the political intrigue in the camp of the legendary leader. With the looming format changes eating up a lot of Whitaker's time, the story editor was delayed in responding, but contacted Farhi on Friday 31 July to say that although *Alexander the Great* (as he referred to it) was a good story, it was not acceptable but that Farhi should come in to discuss other ideas.

On Monday 3 August, rehearsals for the series moved to the less pleasant surroundings of the London Transport Assembly Rooms in Wood Lane, where Hartnell made disparaging comments about the immigrant workers there. Nevertheless, the four regular cast members had by now formed a close working relationship, and enjoyed Friday picnics in their dressing rooms prior to recordings. Hartnell was also very protective of Ford in the same manner that the Doctor was of Susan; both were very tactile actors and worked well together. On Thursday 6, Whitaker formally announced that Dennis Spooner would be taking over his job as story editor; Whitaker would be leaving the BBC at the end of October to pursue freelance work. Lambert meanwhile



Left: Ford, Hill, Russell and Hartnell celebrate the completion of *Doctor Who*'s first year at BBC-TV Centre's Bridge Lounge on 20 October 1964.

planned to renew the contracts for Hartnell, Russell and Hill for 13 new shows, with an option on 13 more. The next day, *A Bargain of Necessity* was recorded at Television Centre, home to the series for the next few weeks away from the sweltering confines of Lime Grove. That weekend, many of the cast and crew enjoyed at house-warming party at the large and expensive new home of Nation and his family in Kent – one of the luxuries the writer could now afford from his lucrative Dalek deals.

The indecision over *Doctor Who*'s continuation dragged on and on, and an exasperated Lambert outlined the scenario to her superiors on Tuesday 11 August. Hartnell had had an offer elsewhere, and unless a major commitment was made to the regular cast now, they could not be booked in time – as such it might not be worth replacing the character of Susan. The first show of the new run – now termed Serial L – could possibly be a five-parter, but would need to be commissioned only to meet production dates. Finally on Friday 14 August, Baverstock guaranteed a run of 13 and an option on 13 more.

On Monday 17 August the production office received a request from a beat group wishing to call themselves "Doctor Who and the Daleks", while Lambert set about casting 14-year-old Pamela Franklin in the role of Jenny (formerly Saida) in both Nation's new Dalek serial, and the subsequent episodes. However, on Wednesday 19 August, Baverstock proposed replacing *Doctor Who* with another science-fiction serial for six weeks after the Dalek story, and as such it was decided to drop Jenny and introduce a new companion in Serial L. Franklin was not contracted.

The Daleks hit London for a major photocall at famous landmarks on Thursday 20 August, thus drawing press attention away from the major location shoot the following Sunday – with the regulars doing considerable outdoor filming over the next week, and also *Doctor Who*'s first ever outdoor work at the soon-to-be clichéd venue of a quarry (although in this case appearing as a quarry rather than an alien world). The same day, Lambert forthrightly asked for a six-month guarantee for *Doctor Who*. The following day, as the national papers carried pictures of the twenty-second century Dalek invaders, Lambert was informed that Baverstock had now agreed to the full six-month run. With this guarantee, preparations could get underway for *Doctor Who*'s second year. The Roman serial was allocated to Spooner who was briefed for a humorous historical entitled *Doctor Who and the Romans* (Serial M) at the end of the month, while Whitaker would later develop Serial L as a short thriller introducing the new companion. Another writer contacted about the series at this time was notable British science-fiction author John Harris, better known as John Wyndham. However, on Friday 4 September, the team heard that Whitaker's offer to write for *Doctor Who* had been declined by Wyndham, although the novelist agreed to watch the show for inspiration in the future.

On Saturday 12 September, *Prisoners of Conscience* brought the first broadcast season of *Doctor Who* to an end on BBC1 with a steady audience of just under six million; the replacement series, a rerun of the children's

Whitaker rejected a proposal about telepathic parasitic mud called *The Slide* submitted by Victor Pemberton. The same day, Hartnell recorded an interview for *Junior Points of View* as the Doctor. The talk with host Sarah Ward was taped at 4.00pm in Presentation Studio A at Television Centre and broadcast that afternoon at 5.55pm.

A story suggestion about a planet of giant insects entitled *The Webbed Planet* was commissioned for development at the end of September from writer Bill Strutton, while Hartnell himself suggested an idea called *The Son of Dr Who*, in which he could play both the Doctor and the Doctor's evil son who also travelled through time and space. Unfortunately for Hartnell, he suffered a bad fall during camera rehearsals for *Day of Reckoning* on Friday 2 October, although he completed the recording, he was given a week's holiday to

BY SEPTEMBER 1964 PLANS WERE WELL UNDERWAY FOR A TIE-IN DOCTOR WHO COMIC STRIP WHICH WOULD LAUNCH IN 'TV COMIC'



New story editor Dennis Spooner.

recover and the script for the following week was amended accordingly.

With anticipation about *The Dalek Invasion of Earth* mourning in the media, Spooner commissioned Nation for a six-part Serial Q (quickly changed to Serial R) on Tuesday 6 October, with the intention being that the scripts should be delivered by Saturday 30 January 1965. Having impressed Lambert and her team at the camera tests, 21-year-old Liverpool Playhouse actress Maureen O'Brien was contracted to play "Susan" for an initial 12 episodes on Friday 9 October. Meanwhile, the lack of *Doctor Who* was getting to some viewers, and in the *Radio Times* on Thursday 15 October, reader Pat Goodall broke into verse: "Wherever has happened to Dr Who?/Wherever has he gone? Has he 'landed' on BBC-/Instead of BBC-1?/On the 12th September we saw him last/The Tordis was going strong/Are he and his

friends to remain in the past?/Please tell us it won't be long!"

On Monday 15 October, the decision was taken to reduce *Planet of Giants* to three episodes by combining the last two instalments which Wilson and others had felt were rather slow. While it was still felt this gave a poor start to the new season, the departure of Susan precluded the Dalek serial going out first. With the end of the first year now in sight, a wrap party for cast and crew was held at the Bridge Lounge of Television Centre on Tuesday 20 October, where sales to New Zealand, Australia and Canada were also celebrated. Flashpoint, the final episode of *The Dalek Invasion of Earth*, was recorded at Riverside on Friday 23 October, and saw Ford released from her contract in an attempt to shake off her impending typecasting as a teenager. On Wednesday 28, an appreciative Newman wrote to Ford to thank her for playing the "waif from Outer Space" so well in the BBC's latest success story. Hartnell was very upset by Ford's departure; the pair had grown close during the year and he had even written her a letter asking her to stay with the series.

The following day, the *Radio Times* carried a major feature chronicling the travels of the TARDIS from Totter's Lane to 1794 France as a curtain raiser to *Doctor Who*'s imminent return ...

100,000 BC

DWM ARCHIVE

DWM Summer Special 1994

COMMISSIONING

Mon 14 Jun 63 Dr Who four scripts commissioned as staff contribution for Mon 22 Jul 63; first draft delivered by Mon 17 Jun 63; three scripts available by Wed 26 Jun 63

Wed 3 Jul 63 Doctor Who and the Tribe of Gum (WIT) scripts commissioned with Anthony Coburn now freelance for Mon 23 Sep 63; delivered by Tue 17 Sep 63

PRODUCTION

Fri 13 Sep 63 Lime Grove Studio D: Experimental Session

Thu 19 Sep 63 Ealing Film Studios Stage 3A: Film inserts

Fri 27 Sep 63 Lime Grove Studio D: An Unearthly Child (pilot recording)

Wed 9 Oct 63 Ealing Film Studios: Rocky Enclosure/Forest

Thu 10 - Fri 11 Oct 63 Ealing Film Studios: Cave of Skulls [fight]

Fri 18 Oct 63 Lime Grove Studio D: An Unearthly Child

Fri 25 Oct 63 Lime Grove Studio D: The Cave of Skulls

Thu 31 Oct 63 Lime Grove Studio D: The Forest of Fear [insert]

Fri 1 Nov 63 Lime Grove Studio D: The Forest of Fear

Fri 8 Nov 63 Lime Grove Studio D: The Firemaker

RADIO TIMES

Sat 23 Nov 63 An Unearthly Child: A new series of adventures in space and time.

Sat 30 Nov 63 The Cave of Skulls: The mysterious doctor and his companions visit 'The Cave of Skulls'.

Sat 7 Dec 63 The Forest of Fear: This week he and his companions enter 'The Forest of Fear'.

Sat 14 Dec 63 The Firemaker: 'The Firemaker' is the title of this week's episode.

Ian and Babs began to realise what Susan needed 'E' for...

How Do You Do It? BY RUSSELL T DRVIES



We're talking genius, here. The very first step on this neverending journey is packed with good ideas (two investigating teachers), great ideas (a spooky junkyard), fantastic ideas (travellers from another world) and an outrageous, once-in-a-lifetime, lightbulb-above-the-head idea (it's bigger on the inside).

But that's just excellent work. Genius is something else. It's hard to quantify. It's elusive, it slips between the facts and lists of an Archive and skitters away. Analysis can't allow for its magic.

Because the simple word 'Doctor' is magic. Choosing that word and applying it to the central character is magic. And Doctor Who is a magic title. We're so used to it now, we barely think about it. It's easily deconstructed - a healer, a learned man, coldness, an enigma, etcetera. And maybe they knew that back in 1963. But maybe they didn't, maybe this is hindsight. Maybe the words just sounded good! That's genius: it just happens. The words work together, in the way that Sesame goes with Street and no one can quite tell you why.

The increasing desperation of the toilet queue at last year's Glastonbury festival caused some concern to the organisers.

I remember when I was seven or eight, and my cousin's French husband was watching telly with us. He asked about this strange programme, and his wife translated it as *Medecin Qui*. And everyone laughed. I felt ashamed of my favourite thing, because the words fell apart. So much for the language of romance.

We don't know how the title came about, and never will. Oh, we might have the facts - there are stories about men scribbling 'Doctor Who' on a napkin in a restaurant (all mob suits and lino and cigarette smoke, I hope, such a very brown world). But that doesn't explain why the words occurred in the first place, or why they stayed, or why they've continued to chime over the decades. (How many times have they leapt out at you from a stray headline? 'Outcry Over Doctor Who Lied', and just for a second, you're transported somewhere far away.)

It could have gone wrong. This was a highly designed show, purpose-built to fit a demographic and a time-slot. Those demands tend to kill genius. With every Verity and Anthony and David and Sydney staring at this show and choosing every detail, someone could've suggested calling him Bob. Or Boss. Or Gov. Or Mr Foreman. Dr Foreman. Dr Smith. Or Professor, which never worked. Or Lord or Highness or Duke or, let's face it, Zarg or Zed or the Mox of Balhoon. But somehow, the doctorate was bestowed.

I've always believed that the programme has survived and enriched itself because of the gaps in its production, the space between what was intended, what is, and what could be. Those gaps allow our imagination to slip inside. And there's a crucial gap, right there, right at the start: we don't know the central character's name. It's a clumsy device. In episode two, Ian calls him "Doctor Foreman," the old man mutters "Doctor who?", and the legacy of that moment is awkward, massive and bizarre. Ian, Barbara and every companion since are condemned to travel with this man without ever asking, "What the hell is your name?" It's a slender premise. It's not even necessary. Technically, it's a mess.

But that's the point. Genius doesn't make sense, it isn't nice and clean and shiny, it's a very different thing to excellence. Genius is bumpy, wild and stupid, and it's clearly happening here. Someone took a title, and a question, and jammed them together, and the genius of that collision has entered the language. Here we are, 41 years later, still in love with it. Doctor Who!

ARCHIVE EXTRA

Thursday 16 May 1963: C E Webber's document Dr Who included a synopsis for the first episode of a debut serial called *The Giants*. This was set after a parents' day, when teachers Cliff and Lola encounter their pupil Sue in the fog, as the girl attempts to help a strange man - Dr Who - to get home. The old man's home is a police box which houses a massive chromium and glass interior, the craft then taking the group back to Cliff's school laboratory, but reduced to the size of pinheads.

Verity Lambert was 28 when she became producer of Doctor Who. After studying at Roedean and the Sorbonne, she worked as a secretary and joined ABC Television as a typist, becoming a production secretary, and then a

production assistant on shows such as *Tempo* and *Armchair Theatre*.

David Whitaker was born in Knebworth in 1928 and had pursued a career in the theatre as an actor, producer and director. During the 1950s he turned more to writing, and the BBC purchased the rights to his play *A Choice of Partners*, after which Donald Wilson offered Whitaker a three-month trial as a staff writer in 1957. He became a story editor soon afterwards with work on the Gory Halliday thriller series and scripts for the soap opera *Compact*.

Tuesday 25 June: Auditions were held for the roles of Susan and Miss McGovern. Maureen Crombie, Anna Palk, Waveney Lee,



Anneke Wills (who was not seen), Heather Fleming, Christa Bergman, Camilla Hasse and Anne Casteldini were considered for Susan while the candidates for Miss McGovern were Phyllida Law, Penelope Lee and Sally Home.

Anthony Coburn wrote his scripts at his home at Herne Bay in Kent. In the storyline for the First Serial, the second episode concludes with Za making it clear that when the travellers have been placed in the cave of skulls and bones "they realise that when the sun rises again, they are to be slaughtered". In the third episode, the travellers are helped to escape "through the roof" by the old woman. The creature which attacks Za is specified as a panther. In the final episode, the travellers are returned to the cave with Za who is under sentence of death. When Za feels Chesterton should teach the whole tribe to make fire, Kal disagrees and they fight. The old woman takes a tribesman to kill the travellers when Chesterton fails to make fire, but when he succeeds the tribe become friendly and they eat together before returning to the ship. The scanner shows burning torches held aloft by the tribe as they depart. The ship does not return to London 1963, but takes them to "a vast mountain" with "a Frank Lloyd Wright kind of building apparently suspended in mid-air" (this led into the next serial planned by Coburn).

In the Scene Breakdown for the First Serial, the episodes were entitled *An Unearthly Child*, *The Firemaker*, *The Cave of Skulls* and *The Dawn of Knowledge*. In *The Cave of Skulls*, Hur sees the Old Woman return to her skins in the cave after releasing the travellers, and she wakes Za; the old woman is not attacked by Za nor killed by Kal. Tracing their way back to the ship, Susan recognises a mark which Chesterton made earlier on a tree. The "beast" which attacks Za is driven back by Chesterton using a torch. When Za comes to tell the travellers of the approaching cold, the group realises that the ice age is starting. In *The Dawn of Knowledge*, Za is bound and placed in a cave with the others and Hur pleads with the old woman to prevent Kal killing them. When Kal enters the cave to demand that the travellers make fire, Za has got free and kills him. The old woman enters the cave with one of the tribesmen to say that the travellers should be killed; as the tribesman advances on Doctor Who, Barbara trips him up and this buys Ian the time he needs to ignite his lightning. In the closing scene when Doctor Who thinks of food, Barbara suggests a barbecue. Doctor Who tells Ian and Barbara that he wishes to be left of them, but Susan does not think her grandfather can take them back to the twentieth century and feels they should examine the workings of the machine. When the ship lands again, Barbara sees a building on a mountainside (leading into *The Masters of Luxor*).

Monday 8 July: Whitaker sent comments about Coburn's rewrites to Lambert. The first episode had been scripted to improve the role of Chesterton, Coburn felt the "Gums" (the cavern) ought to speak and also suggested that Suzanne (as Susan was now referred to) could be a princess of royal blood.

William Hartnell was 55 when he took on the role of the Doctor. Born illegitimately in London on 8 January 1908, Hartnell worked as a jockey, a stable boy and a boxer in the 1920s, but he pursued his love of acting and by 1928 was touring America. In the 1930s he moved into films as "Billy Hartnell" and made various comedies such as *I'm An Explosive*. In World War



II, he served with the Tank Corps, but after 15 months he suffered a nervous breakdown and was invalided out. After a notable performance as Sergeant Fletcher in Carol Reed's *The Way Ahead* in 1944, his cinema roles started to decline and he became more of a character actor playing policemen or, from *Sabotage* onwards, villains. The Sergeant Major image was revived when he starred in the hit Granada sitcom *The Army Game* between 1957 and 1961, while he also appeared in episodes of other television series such as *Diol 999*, *The Flying Doctor*, *Probation Officer* and *Ghost Squad*.

William Russell was born Russell Enoch in November 1924. He always had an interest in performing as a boy and had been involved in organising the entertainments during his time with the RAF. After graduating from university, he worked in Rep and appeared with Alec Guinness in a West End production of *Home! Home!*. Changing his name to "William Russell" in 1954 on the advice of comedy actor Norman Wisdom, Russell appeared in around a dozen films, including *The Great Escape*. He shot to fame in 1956 when he starred in the film series *The Adventures of Sir Lancelot* (one of the earliest British TV series made in colour), while his other television work included plays in *Armchair Theatre* and *Dromo '63* as well as adaptations of David Copperfield and Nicholas Nickleby.

Jacqueline Hill was born in December 1929, had won a scholarship to RADA, and then worked as a model in Paris. Her West End debut came with *The Shiraz* in 1953, the same year as she made her first film, *The Blue Parrot*. On television, Hill had appeared in plays for *Armchair Theatre*, *Television Playhouse* and *Play of the Week* as well as the BBC serial *Six Proud Walkers*, and episodes of *Malgrove*, *Out of This World* and *No Hiding Place*.

Carole Ann Ford was born in June 1940 and

had first appeared in films when she was eight. At the age of 19 she married a Czech business man, and when she took on the role of Susan she already had a three-year-old daughter. Her television work since 1959 had included episodes of *Probation Officer*, *Emergency Ward 10*, *Moonstrike*, *Top Secret* and *Dixon of Dock Green*. She had also featured in a couple of films in 1962: *Mix Me A Person* with Adam Faith and the science-fiction film *The Day of the Triffids*.

The rehearsal script for the first episode gave the serial title as *Doctor Who* and the credit of Gurney; it indicates that this and the writer credit should be superimposed over the opening titles with the episode name – *An Unearthly Child* – then shown over the opening scene in the junkyard. Susan is taken by Barbara to another classroom and asked to wait while the teacher goes to the Staff Common Room where Ian – busy marking papers – agrees the girl is the "A1 died in the wool enigma of Coal Hill School". Ian was specified as Susan's form master, and Susan and Barbara are both new to the school, having joined after the last half-term holiday; the teachers discuss how Susan's refined accent indicates that she might be from a family which has "come down in the world". Barbara has already followed Susan back home to find a junkyard with a police box inside. Susan is listening to the "ghastly wail" of "Ollie Typhoon in the classroom, and when Susan refers to the "English fog", the teachers wonder if she is a foreigner. This version of the script omitted the flashbacks related by the teachers, and all references to the decimal system and litmus paper; the problem which Ian recalled setting his class involved a space capsule, and when Ian had discussed the fourth dimensions with Susan she had started to tremble. When Doctor Who appeared it was noted "His clothes are bizarre" and the TARDIS interior was described as "a large room, parts of which are covered with dials, machines, screens and

No! Don't look! It'll spoil the magic! Oh, too late. Yes, proof that the TARDIS is the same size inside as outside. Sigh ...



A 1961 publicity portrait of the young Carole Ann Ford.

Za and Kal clash as both return from the hairdressers only to find they've both gone for the Vernon Kay look.





William Russell and William Hartnell during camera rehearsals on the TARDIS set for *An Unearthly Child*.

apparatus". In the TARDIS, when Barbara asks Susan to tell her and Ian the truth, she reminds her how she has tried to help her in the past when her classmates have made fun of her. When the TARDIS dematerialises, "the lights flash off and then on again. Alternate main lights of room with lights of controls, so that when one set are off, control panel lights switch on. A circuit of bulbs flicker on one after another like an illumination in Piccadilly Circus... Show dials spinning and levers pumping." The Doctor stands beside the controls as if "holding the giant handlebars of some gigantic motor cycle".

● Coburn's revised script for *An Unearthly Child* correctly predicted the later introduction (in 1971 in real life) of the decimal system into the UK, and Susan's comment "That's not right" as she reads the book on the French Revolution was a very late addition to the remount script. When the Doctor opened the police box door, he "takes [an] ordinary door key out. Inserts it in the lock. He turns the key and the whole lock comes away from the door. Doctor shines a small torch like object into the opening. The door starts to open with a high electronic whine". The rehearsal script of the second episode had the working title *Son of the Fire Maker*. In the camera script for *The Cave of Skulls*, when Ian refers to the Doctor as "Doctor Foreman", the old man replies "Eh? Foreman? What's he talking about?" rather than saying "Doctor who?".

● Friday 9 August 1963: Director Waris Hussein met Brian Hodgson at the BBC Radiophonic Workshop to discuss the sound effects, with Hodgson being sent the first two scripts the following Monday.

● Friday 13 September: Norman Kay was commissioned to compose the incidental music for the serial.



Carole Ann Ford and William Hartnell on the day they first met – the *Radio Times* photo shoot on 20 September 1963.

Bottom: The dishevelled Doctor flees through the Forest of Fear.



● Thursday 19 September: The first live-action filming session comprised the shadow falling across the TARDIS, establishing shots of the ship from Kal's point of view, spears being thrown into the sand for the ship's departure, a panoramic view of the desert for the ship's scanner and a zoom back from a photocaption of London. Because the TARDIS' departure in *The Firemaker* was shot on film, the box could be seen vanishing into thin air by means of optical printing to fade between two images.

● Friday 27 September: The pilot – and all subsequent episodes of the serial – were scheduled for recording between 8.30pm and 9.45pm. The pilot recording over-ran by two minutes.

● Wednesday 9 October: An unpleasant aspect of the animal skins worn by the cave people were that they were full of fleas, brought into the film studio sound stage in the sand used for the desert set. During shooting, Ford found a small lizard which had been brought into the studio with the foliage which she subsequently took home as a pet.

● Friday 18 October: The cost of the broadcast first episode was £2,745. The "Next Episode" caption echoed the style of other contemporary drama series and serials, such as the *Potters' drama series* and the first year of *The Avengers*.

● Monday 21 October: Rehearsals were not taken at all seriously, with great fun being made by the cast of the cave people's more guttural dialogue. Jeremy Young, who played Kal, had been a regular in the ATV drama *Deadline*. Midnight and recommended Derek Newark to play Za. Hussein asked the potential cave men to take off their shirts at auditions to see if they were hairy enough to be Neanderthals.

● Friday 8 November: When recording *The Firemaker*, the discovery of Old Mother's corpse by the travellers was handled in such a way that it was never seen, avoiding the cost of hiring an artiste to play this part.

● A radio trailer was prepared for Hartnell to perform. The actor's script opened with him saying "My name is William Hartnell and, as Doctor Who, I make my debut on Saturday 23 November at 5.15". He described the Doctor as an "extraordinary old man from another world who owns a time and space machine", outlined the plot of the first episode and the involvement of his three co-stars before concluding "Doctor Who decides to leave Earth, starting a series of adventures which I know will thrill and excite you every week."

● Monday 25 November: The *Daily Mail* had a short piece on the first episode, commenting on the unfavourable circumstances in which the programme went out and commenting that the sight of the TARDIS "nestling... in a Neolithic landscape, must have delighted the hearts of the *Televisions* who followed". On Saturday 30 November, the *Daily Worker* commented on *An Unearthly Child* remarking that it had a "very satisfying" cliffhanger. A review in *Television Today* on Friday 5 December saw Marjorie Norris enthusiastically comment that if the series "keeps up the high standard of the first two episodes it will capture a much wider audience".

● As the introductory story of a new series, the serial was sold extensively overseas: as 16mm film recordings to New Zealand (broadcast from September 1964 and repeated in May

2000), Australia (purchased April 1964, broadcast from January 1965 with an 'A' rating and repeated in September 2003), Canada (purchased November 1964, broadcast from January 1965), as well as Aden, Bermuda, Gibraltar, Hong Kong, Malta, the Dominican Republic, Cyprus, Rhodesia, Singapore, Trinidad and Tobago, Nigeria, Ghana, Jamaica, Kenya, Mauritius, Uganda, Venezuela, Zambia, Thailand, Sierra Leone, Tunisia, Mexico (broadcast in 1967 and repeated in 1973), Arabia, Denmark and the Middle East by 1968. In the 1970s it was sold to Lebanon and Algeria.

● Tuesday 12 January 1965: The Australian debut of the series was in the Perth area; the serial was passed uncut by the Australian Board of Film Censors with an 'A' Rating.

● Thursday 17 August 1967: The 405 line videotapes of all four episodes and the pilot were cleared for wiping, but only the last three episodes were erased at this time. Both broadcast and unbroadcast versions of *An Unearthly Child* were wiped after Thursday 20 May 1971.

● In 1981, the serial was selected by producer John Nathan-Turner to form part of the BBC2 repeat season *The Five Faces of Doctor Who*. The four episodes were broadcast from the 16mm film recordings and *An Unearthly Child* began the run on Monday 2 November. The season was previewed with a half-page feature in the *Backpage* section of *Radio Times*. Blue Peter also promoted the repeats on Thursday 29 October with a five-minute feature including extracts from *The Three Doctors* Episode One, *Logopolis* Part Four and the TARDIS take-off from *An Unearthly Child*. There was also a trailer running to over five minutes for the series which was screened on BBC2 in late October.

● The reprint of Terrance Dicks' novelisation was entitled *Doctor Who – An Unearthly Child* and was issued with an Alister Pearson cover in February 1990. The French edition, *Docteur Who Enter En Scène* was translated by Jean-Daniel Breque and published by Editions Garnicrerie in February 1987, with the German *Doctor Who und das Kind aus den Sternen* taking Andrew Skilleter's cover from *Doctor Who* and the *Keys of Marinus* when published by Goldmann Verlag in 1990.

● The episodes were screened at regional NPT cinemas during 1984. The second version of the pilot (ie the version issued on *Doctor Who: The Hartnell Years* with the final take of the TARDIS scene) was shown on BBC Choice as part of *The Take: 35 Years of Doctor Who* on Sunday 22 November 1998 and Sunday 24 December 1998.

● It was hoped to release the pilot session and the first 13 episodes of *Doctor Who* as a VHS box set called *Doctor Who – The Beginning* in November 1999; although this plan was abandoned the serials were later issued separately. The complete pilot recording (which exists on 16mm film) was released by BBC Worldwide on VHS as part of *Doctor Who: The Edge of Destruction and Dr Who: The Pilot Episode* in May 2000. The four broadcast episodes were issued in a cleaned-up form on VHS as *Doctor Who: An Unearthly Child* in September 2000.

● The original TARDIS interior, door and take-off sound effects from the pilot episode and the full take-off from the broadcast version were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* published in May 2000 by BBC Music.

The Mutants a.k.a The Daleks

Welcome To My World **BY GARETH ROBERTS**



The impromptu drinks party was going so well that the Doctor thought it best to just slip off quietly rather than admit he'd remembered that the spare mercury was being kept in the TARDIS' cocktail shaker ...

position in the crew are all soon abandoned, and rightly so as the resultant angst would be unsustainable in a long-runner. But they're part of what makes this story so successful; the 'family' set-up is a good few weeks off, and the ordeals of the crew in the forests and caves of Skaro seem all the more involving for that element of unease, as if some of the birth-traumas behind the scenes had seeped into the programme itself.

Terry Nation's lack of faith in the series that was to make him millions is legendary, but if this is hackwork, he's a top drawer hack. Nation is an expert storyteller even on autopilot, deploying numerous little tricks and twists with perfect timing. The setting is an obvious rehash of 1930s serials with a dash of Dan Dare on Venus, but little touches like Ian's revulsion on seeing a Dalek creature and the sheer cruelty of the Daleks gunning down Temmosus after his speech elevate it high above them. In those days it was quite acceptable to put up a few shaky flats to represent a city or a forest or a cave; television was still more like theatre than film, so Nation could casually ask for such a grand setting and rely on his viewers to fill in the gaps.

His portrayal of the pacifist Thals as noble and war-weary is miles ahead of the simplistic indolent hippies we are to meet in similar situations on Dulkis and Lakertya. The Thals' naivety is heartrending, but then they only have to look around them at their blasted planet to find a reason to reject war, and Ian and Barbara's different standpoints on making them fight again are fascinating. It's always struck me as a failing that David Whitaker reversed their opinions in the book; the TV Barbara's siding with the Doctor gives an unexpected twist to her character after her 'wetness' towards Zax. In fact, a happy accident makes this adventure echo the themes of the previous story. "Fire will kill us all in the end," warns Old Mother, and if she were to see Skaro she'd think she was proved right. These nuances are kept gratifyingly low in the mix; there are no great pompous Star Trek pronouncements and no easy answers.

For me this encapsulates one of the very best things about Doctor Who, and sets the series off on its singularly British course. However daft Doctor Who may have been, there's no sentimentality or magic or religion here, only a lot of big open questions. Yes, the sets wobble and cameras glide into view, yet its rationalism and hard centre make it all seem more real than Star Wars. Yes, this story gave us the Daleks; but it gave us a whole lot more besides.

DWM ARCHIVE

DWM 331

COMMISSIONING

Wed 3 Jul 63 Doctor Who and the Mutants six scripts commissioned for Mon 30 Sep 63; extended to seven episodes on Thu 8 Aug 63; drafts delivered by Mon 16 Sep 63.

PRODUCTION

Mon 28 Oct 63 Ealing Film Studios Stage 3: Petrifilm inserts to inc City Model; Petrified Forest Model, LIR Model, Fri 1 Nov 63 Chasim (Tue 29 and Fri 1)
Fri 15 Nov 63 Lime Grove Studio D: The Dead Planet (unbroadcast)
Fri 22 Nov 63 Lime Grove Studio D: The Survivors
Tue 26 Nov 63 Ealing Film Studios Stage 2: Corridor/LIR Room
Fri 29 Nov 63 Lime Grove Studio D: The Escape
Mon 2 Dec 63 Ealing Film Studios City Model (remount)
Fri 6 Dec 63 Lime Grove Studio D: The Dead Planet
Fri 13 Dec 63 Lime Grove Studio D: The Ambush
Fri 20 Dec 63 Lime Grove Studio D: The Expedition
Fri 3 Jan 64 Lime Grove Studio D: The Ordeal
Fri 10 Jan 64 Lime Grove Studio D: The Rescue

RADIO TIMES

Sat 21 Dec 63 The Dead Planet: The space-ship travels to 'The Dead Planet'
Sat 28 Dec 63 The Survivors: This week's story is 'The Survivors'
Sat 4 Jan 64 The Escape: This week's adventure is 'The Escape'
Sat 11 Jan 64 The Ambush: This week's story is 'The Ambush'
Sat 18 Jan 64 The Expedition: This week's story is 'The Expedition'
Sat 25 Jan 64 The Ordeal: This week's adventure is 'The Ordeal'
Sat 1 Feb 64 The Rescue: The 'Rescue' brings another adventure to an end

TV history is made as the Daleks glide onto the BBC ...

We have three really quite different versions of this story to enjoy. The book may be the greatest in the canon of Doctor Who fiction, and the film may be a technicolor treat; but the seven long episodes of the original TV serial somehow manage to dwarf them both. The difference between Saturday morning pictures and Saturday teatime telly throws into relief the unique qualities of Doctor Who on television. The movie softens and sanitises all the more harrowing aspects of the story; the Doctor's malicious sabotage of the TARDIS, the effects of the radiation sickness on the crew, even the pacifist stance of the Thals, making it a sort of Who-Lite - Chitty Chitty Bang Bang played against a post-holocaust background. No, the original is still the best.

The series' first 13 episodes possess a unique atmosphere. The Doctor's moral cowardice, Susan's enigmatic weirdness (her giggle at the Daleks' dictation could be one of the most frightening things in the story) and the teachers' uneasy

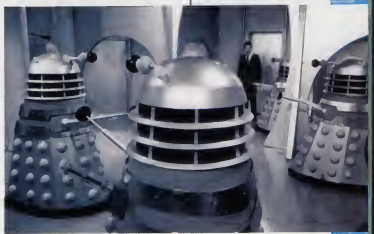
ARCHIVE EXTRA

Tuesday 22 October 1963: Director Richard Martin took the science-fiction of Doctor Who very seriously, and sent a memo to Verity Lambert, David Whitaker and Mervyn Pinfield about the TARDIS. In this, he offered some "phony science" as to how "the ship is out of time but in space", postulating that the entrance portal of the police box is in time and space, acting like a gangplank or compression chamber. To cross this requires an effort of will, otherwise the person will simply find themselves inside a normal police box. The police box was an "anchor" for the ship in time and space, without which the travellers would meet God or go mad. Dr Who has only anchored it once, when he escaped from his own civilisation, and to do it again would probably mean the end of the series.

Buildings in the Dalek City model included cut-up containers purchased from Woolworths, with sawdust as soil and dry ice mist.

Saturday 28 December: ITV's serial Emerald Soup had concluded on Saturday 21 December; the new opposition for Doctor Who was repeats of old adventure series such as The Buccaneers and The Adventures of Robin Hood, with ABC offering a fresh alternative in the form of the puppet series Space Patrol.

When Ian Levine rescued the 16mm film recordings from junking in 1978, BBC Enterprises had not checked if the programmes had been retained by the BBC Film Library, and had not offered them back as available prints.





◆ New Zealand repeated the serial in May 2000 while Australia broadcast it again in September/October 2003.

◆ The 'Thal Wind' sound effect for the petrified forest, the TARDIS computer, the corridors and control room of the Dalek and

Susan finds herself stalked through the forest by the set from *Blockbusters*.

also the capsule countdown were all sound effects from the serial included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 - The Early Years* issued in May 2000 by BBC Music.

◆ Tristram Cary's electronic music score (and some sound effects from the serial) were issued on CD by BBC Music on *Doctor Who: Devils' Planets - The Music of Tristram Cary* in September 2003.

Inside the Spaceship

A Hard Day's Night **BY NEV FOUNTAIN**

DWM ARCHIVE

DWM 276

COMMISSIONING

Mon 10 Feb 64 Lime Grove Studio D:
David Whitaker to write two-part story

PRODUCTION

Fri 17 Jan 64 Lime Grove Studio D:
The Edge of Destruction
Fri 24 Jan 64 Lime Grove Studio D:
The Brink of Disaster

RADIO TIMES

Sat 8 Feb 64 *The Edge of Destruction*:
A new adventure begins for the mysterious doctor and his companions
Sat 15 Feb 64 *The Brink of Disaster*:
Further adventures aboard the strange spaceship



"So, do you want to reject the sextant brought in by Ian Chesterton, or the lipgloss brought in by Diana Dors ...?"

Can't you just hear the TARDIS saying "Hey guys, sorry about all that nonsense, but me getting you to try to murder one another was just my way of telling you that you're in mortal danger!". That's like Skippy the Bush Kangaroo informing us that little Timmy's fallen down the well by chucking everyone else down the well too - which might make a good hour of reality TV, but hardly holds much potential for marsupial-related adventure.

In fact, looking at how obscure the TARDIS' clues are, I'm getting a nasty suspicion that they managed to guess the correct answer anyway. After all, we've only got the Doctor's word for it that the message was all about knackered springs and solar systems. My hunch is that the Doctor realised what the TARDIS was trying to tell the others, panicked, drugged the crew, got out his felt-tip, wrote 'Fast Return' in his very best handwriting, and cooked up the whole story - and do you want to know why?

Well let's put our Una Stubbs hats on and analyse these clues properly this time, according to the strict rules of *Give Us a Clue*.

So what have we got? Okay, we've got doors opening on their own (inviting us to look out of the Ship perhaps?), in the Doctor's TARDIS the central column moves by itself. We've got lights flashing on the food dispenser while it dispenses water. We've got a watch with the hands melted off, a live section on the console, which shows us a planet (which looks more like a moon, in my opinion) and, suddenly, a huge white light. The doors open once more, and there's a rhythmic thud that happens every 15 seconds.

So, putting that all together we get: Look out ... The Doctor's control column ... moves by itself ... It flashes while it passes water ... Watch, but hands off ... Live ... shows ... There'll be a large moon, and a blinding flash ... Doors open in 15 seconds ...

Hm. On second thoughts, forget I mentioned that.

On a slightly more serious note, *Inside the Spaceship* sums up what I love about Doctor Who. It's so wonderfully prosaic. If this was *Star Trek*, you'd probably have a race of god-like beings turning up at the end in a cloud of tinsel. They'd tell us in a booming voice that it was all some kind of intergalactic Eleven-Plus, and that with careful study and extra homework, mankind will one day be able to wear a glowing nightgown just like them.

But this is Doctor Who, and the reason the crew have been put through the wringer is down to a knackered spring. It beautifully sums up our make-do-and-think-it-up-as-he-goes-along Doctor, just as it sums up our make-do-and-think-it-up-as-they-go-along programme. Improvising madly, not quite knowing what to expect, triumph, disaster ... Perhaps a bit of both.

It's often been said that the First Doctor was somewhat ... eccentric, nay, erratic in his behaviour. Some blunt souls may have gone further and whispered the word 'doolally'. But he was Mr Logic compared to his TARDIS, wasn't he?

In this story it finds itself heading towards certain doom at warp speed. What does it do? Does it get the alarms flashing, or bring up a little grey box saying 'Warning: this system has performed an illegal operation and will shut down'. Nope. It turns the Control Room into a Salvador Dali retrospective, shows the crew a selection of its holiday slides, and acts like that annoyingly hyperactive person you find at every party, starting an impromptu game of charades whether anyone else wants to or not.

And what clues? No Sun crossword 'Coffee Time' ones here. These are cryptic. I can just imagine William Russell stepping out of the TARDIS doors after the episode finishes, and straight into the set of *3-2-1*. He gives Ted Rogers his little card, and leaves some hapless couple from Penge wondering whether *Inside the Spaceship* actually represented a holiday in Spain or a music centre.



Barbara could get the little straw into a pack of Capri-Sun without even looking.

ARCHIVE EXTRA

◆ Friday 17 January 1964: When the TARDIS doors were seen open onto a white void, a brightly lit white cyclorama was shown beyond the entrance. There was a recording break after the scene in which Susan attacked her bed with

the scissors; this allowed the scissors to be placed in the living quarters to indicate a passage of time as well as an opportunity to reposition the cameras. Just before the second recording break (to strike the food machine and

move cameras) a point-of-view shot was recorded for the Doctor showing the readings on the fault locator defocusing before his eyes. The third recording break came just before Susan ran into the control room to stop her

grandfather activating the scanner; as usual, the scanner was a television monitor mounted on a high framework on castors. The scanner images were caption images, fed to the monitor via two cameras; these comprised an English countryside scene, a jungle area (representing the planet Quinns of the fourth universe); the Earth; a distant view of the Earth; the stars in the heavens and a flash of blinding light.

When Richard Martin was not available to direct *The Brink of Disaster*, this role was given as a test piece to a new BBC director, Frank Cox. The material where the delirious Ian apparently attempts to strangle Barbara was a late addition; in the camera script, Ian remains semi-conscious on the floor with Barbara. There was also a shift of the explanatory dialogue towards Barbara; originally the reasoning of the puzzle

had been shared equally between Ian and Barbara with Ian deducing that time has been replaced by the light on the fault locator. The resolution of the problem with the fast return switch was expanded in rehearsals; in the camera script, the Doctor simply "re-adjusts the switch to off position" without any of the dialogue and explanation with Ian. William Hartnell also added the Doctor's comment to Susan that "I think your grandfather is going a tiny bit round the bend".

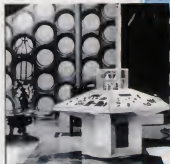
Another change in dialogue concerned the Ulster which the Doctor loans Ian; in the script, the Doctor says he acquired the garment from "Ferdinand De Lesseps, the canal builder" which was changed on recording to "Gilbert and Sullivan" – allowing Ian a joke about it being made for two. The stage directions in the

camera script indicated that all four of the travellers were to leave the ship at the end of the serial, not just Barbara and Susan.

The serial made its UK Gold debut in November 1992. New Zealand repeated it in May 2000 and Australia re-screened it in October 2003.

It was hoped to release these two episodes as part of a VHS box set called *Doctor Who – The Beginning* in November 1999. The serial was issued by BBC Worldwide on VHS as part of *Doctor Who: The Edge of Destruction* and *Dr Who: The Pilot Episode* in May 2000.

The sound effect of the explosion and the TARDIS stopping was included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music.



The TARDIS console considers its next impenetrable warning.

Marco Polo

Tell It On The Mountain **BY J JEREMY BENTHAM**



Seven weeks camping in the Gobi desert with Marco Polo had been made to sound so nice in the brochure ...

here is simply stuck in Cathay. The TARDIS has broken down and he can't get into it anyway because Marco Polo has taken the key.

Indeed, for a large portion of the story the Doctor is reduced to stomping around like a post-war Churchill, fruitlessly hurling abuse and vitriol at all those who have dared to impede his will. As Barbara, the voice of reason in the story, explains, "I'd say he was feeling defenceless. He has a wonderful machine, capable of all sorts of miracles, and it's taken away from him by a man he calls a primitive." The audience is drawn into sympathising with the Doctor's plight, and his urgent need to regain that wonderful freedom to travel through space and time.

Barbara's role is firmly that of the storyteller. She summarises the time travellers' various plights, rationalises Polo's behaviour, confirms the growing bond between Susan and Ping-Cho, and even sees through some of Tegana's more elaborate stratagems.

That leaves Susan with the task of being a stereotypical Doctor Who companion. She screams, she wanders off into danger, she even gets to ask some questions. And when she abruptly toddles off to say her goodbyes to Ping-Cho, just after everyone else has regained the safety of the TARDIS, she gets captured in the process. One wonders why she was still able to sit down afterwards, given her grandfather's penchant for corporal punishment!

Adventure serials need their heroes, and that's where Ian comes in, a square-jawed decent sort from a good school, energetic and equally at home playing chess or hefting a sword. But here's the rub that really makes *Marco Polo* interesting: instead of crafting Ian too much into the Sir Lancelot role (again), John Lucarotti cunningly makes him vulnerable. He lets Polo easily divine Ian's clumsy attempts at deceit. He wisely backs Ian away from open conflict with a master swordsman like Tegana, and while he might make an able boy-scout, the initiative badge awards in this story are reserved for Barbara, or even the Doctor.

Marco Polo is the story of four travellers from the future experiencing adventure and intrigue in thirteenth-century China. Each of the four has a solid role to play, and Lucarotti's efforts on this and other serials demonstrate there are no limits to good character development, only to writers' imaginations. Ian, Barbara and Susan all work as effective foils to the Doctor's more mercurial personality, just as Harry Sullivan did when counterbalanced between the Fourth Doctor and Sarah-Jane.

It would be a bold step for the writers of today to take the template of *Marco Polo* and superimpose it over the character formats of a modern day Doctor Who, but then again, "... for a man who possesses a flying caravan, all things are possible."

DWM ARCHIVE

DWM 240

COMMIONING

Tue 9 Jul 63 *Dr Who* and a journey to Cuthbert scripts commissioned

PRODUCTION

Mon 13 Jan 64 Ealing Film Studios Stage 38: Panning Vista, Tent on Plateau, Desert, Water spilling from Gourds, Condensation, Tents, Bamboo Forest, Bamboo Exploding, Fish in Pond, etc.
Tue 14 Jan 64 Ealing Film Studios Stage 38: Caravan travelling
Wed 15 Jan 64 Ealing Film Studios Stage 38: Throne Room (Sword fight)
Thu 16 Jan 64 Ealing Film Studios Stage 38: Throne Room (Sword fight) and Parchment Map
Fri 17 Jan 64 Ealing Film Studios Stage 38: Film inserts
Fri 31 Jan 64 Lime Grove Studio D: The Roof of the World
Fri 7 Feb 64 Lime Grove Studio D: The Singing Sands
Fri 14 Feb 64 Lime Grove Studio D: Five Hundred Eyes
Sat 21 Feb 64 Lime Grove Studio D: The Wolf of Lies
Fri 28 Feb 64 Lime Grove Studio D: Rider from Shang-tu
Fri 6 Mar 64 Lime Grove Studio D: Mighty Kubli Khan and remount of final scene of Rider from Shang-tu
Fri 13 Mar 64 Lime Grove Studio D: Assassins at Peking

RADIO TIMES

Sat 22 Jan 64 *The Roof of the World*: The Tardis has landed on the roof of the world. But which world and when?
Sat 29 Feb 64 *The Singing Sands*: Marco Polo warns Ian of the death in the desert and Susan goes for a walk.
Sat 7 Mar 64 *Five Hundred Eyes*: The Doctor outwits the Gobi Desert. Barbara runs into danger.
Sat 14 Mar 64 *The Wolf of Lies*: Tegana is proven a liar and Marco Polo threatens to kill Dr Who.
Sat 21 Mar 64 *Rider from Shang-tu*: The travellers face their enemies and Tegana fights

At one point during his DVD commentary for *The Ark in Space*, 1970s producer Philip Hinchcliffe outlined his reasons for phasing out the character of Harry Sullivan. The role, he felt, was largely redundant. The Doctor could do all the action bits, a single companion was all that was needed to ask questions, and anyway, some writers were struggling to give two companions sufficient material to fill an episode.

Without wanting to question the otherwise cast-iron credentials of Philip Hinchcliffe, and arguably of Robert Holmes, there are those who believe the Harry Sullivan issue was wrongly resolved. Doctor Who has, and can, succeed without resorting to a notion of the Doctor as Superman, with a lone female companion as his Lois Lane or Lana Lang. And for examples you don't need to look much further than John Lucarotti's epic *Marco Polo*, the first, and maybe the purest example of Doctor Who as it was originally conceived – before the Daleks came along and changed the recipe forever.

This was a Doctor Who without the Doctor standing centre stage and triggering events that would happen around him and, certainly as far as the Seventh Doctor was concerned, following a pre-conceived plan of trans-temporal dimensions. The Doctor



Susan and the Doctor search the Cave of Five Hundred Eyes.

with his friends.

Sat 28 Mar 64 **Mighty Kubli Khon:** Tegana shows his colours and the Doctor has an uncomfortable meeting.

Sat 4 Apr 64 **Assassin at Peking:** The Doctor loses a game and Tegana seizes his chance.

ARCHIVE EXTRA

Friday 31 January 1964: Also in the cast for *The Roof of the World* was Leslie Bates, the Man at Lop – a caveman extra in 100,000 BC.

Friday 6 March: The spider monkey hired as Kuiju's companion was badly behaved. The animal, frightened by the wind machine, urinated in studio, bit members of the cast and also vanished up into the lighting gantries.

Several episodes used oriental stock music composed by Louis P T Chen from a BBC Library record. At the Palace Gates was heard in *Five Hundred Eyes* (1'57") for the Doctor and Ian in the way station courtyard) and *The Wolf of Lies* (1'27") for Tegana and Acomat in the Chinese Tea Room). Also, *A Merry Old Gentleman's Song* was used in *Rider from Shang-tu* (1'45") for the first scene in the Cheng-Ting courtyard), *Mighty Kubli Khon* (1'36") for the courtyard scene where Wang-Lo dealt with Kuiju) and *Assassin at Peking* (1'54") for the cloisters scene in which the Doctor tells his

companions that he has lost the TARDIS).

After the broadcast of *The Singing Sands*, Mark Eden, who was playing Marco Polo, received a letter from a child warning him about Tegana's treachery at the oasis!

After this serial, director Waris Hussein informed Verity Lambert that he really wanted to work on single plays instead of more Doctor Who, and directed *Play of the Month* (including *A Passage to India*) and *The Six Wives of Henry VIII*. Lambert later used him on other series such as *The Newcomers* and *Edward and Mrs Simpson*, with Hussein receiving much acclaim for *The Glittering Prides* and securing work on the NBC *Maverick* of the Week in America. Most of his work in the 1960s kept him busy in the US on mini-series such as *Princess Daisy* and *Onusis*, meaning he had to decline John Nathan-Turner's invitation to direct *The Five Doctors*. Hussein is still an active director in television and theatre.

Australia broadcast the serial from April 1965, and some regions repeated it in January 1966. The overseas payments for the serial always referred to it as *Dr Who* and *A Journey to Cathay*.

Thursday 17 August 1967: The 405-line videotapes of all seven episodes were cleared for wiping and subsequently erased.

With narration from William Russell recorded at Motivation Studios in London on Tuesday 22 July 2003, the soundtrack of the serial was released by BBC Worldwide on CD in November 2003.

In the Cast section, Philip Voss appeared as Acomat in 3-5, and Basil Tang also appeared as the Office Foreman in 7 but was not credited.

In January 2004, teleprints of all episodes apart from *The Wolf of Lies* were discovered in the possession of director Waris Hussein.

The Keys of Marinus

Bits And Pieces BY GARY GILLATT



George's endless games of 'Hands Up Everyone Here Who Was In *Citizen Kane*' did not go down very well with the regular cast.

Terry Nation once famously suggested that, with the writing of the first Dalek adventure, all he wanted to do was "take the money and fly like a thief." If he imagined he'd pulled off some kind of mild fraud with *Serial B*, then with *Serial E* he must have felt he'd got away with murder. In truth, he was doing the series a favour.

A collection of set-pieces in search of a narrative, there's nothing clever about *The Keys of Marinus*. It's a simple tale of action and adventure clearly inspired by the Flash Gordon chapter serials once enjoyed by a young Terry Nation at the Coronet Cinema, Cardiff. While the story makes a token gesture toward a moral in its closing seconds – something mumbled about man being wrong to let machines dictate his actions – it isn't actually 'about' anything. It passes through the brain like a stream of neutrinos.

Given the unsophisticated nature of the material, William Hartnell couldn't have timed his fortnight's holiday better – neatly side-stepping the weakest part of the story, when the hunt-the-key games of episodes three and four achieve a pinnacle of banality that can only be called heroic. Before this break, Hartnell stumbles over sets and dialogue while Jacqueline Hill and friends valiantly struggle to stop the script from reaching him. But when he reappears in episode five, Bill's pumped full of the kind of *joie de vivre* that only two weeks of trout fishing in Sussex can provide. He steals every scene, and sets about the reconstruction of a grievous attack on Ian Chesterton with an enthusiasm that suggests he wished he'd done the deed himself. Hartnell's energy proves infectious, and the Millenium episode, *Sentence of Death*, is as good and gripping as any in his era.

It is in this fast-moving instalment that Hartnell serves us the most hilarious fluffed line of his Doctor Who career. "I can't improve at this very moment!" he proudly declares. It almost qualifies as a Freudian slip.

But Bill doesn't need to improve, and nor does his splendid, silly show. This serial is just the kind of sincere humok that will serve the programme well for decades to

By early 1964, the Doctor Who production team knew that they had a moderate hit on their hands. After the long battle to get the show to the screen – a year of confrontation, conniving, genius inspiration and good old-fashioned hard work – the cast and crew must have felt satisfied, vindicated and exhausted.

The urge to sit back, to relax – to compromise – must have been overpowering. Happily, they didn't resist that urge. Ties were loosened, shoes kicked off and feet put up on the coffee table. William Hartnell dialled his travel agent.

From the moment the pilot episode was flushed away by Sydney Newman, Doctor Who had been run on a policy of 'Must do better.' Finally, with some success assured, it was time for a little bit of 'That's good enough.'

Welcome to *The Keys of Marinus*.

DWM ARCHIVE

DWM 310

COMMISSIONING

Tue 21 Jan 64 Discussion regarding serial; delivered Tue 6 Feb 64 (first episode), Tue 11 Feb (second episode), Mon 17 Feb (third and fourth episodes); all accepted by Tue 25 Feb 64

PRODUCTION

n/k Mar 64 Ealing Film Studios: Model filming
Fri 20 Mar 64 Lime Grove Studio
Fri 27 Mar 64 Lime Grove Studio
Fri 27 Mar 64 Lime Grove Studio
Fri 27 Mar 64 Lime Grove Studio
Fri 27 Mar 64 Lime Grove Studio

come. It's true that Doctor Who dumbs down with The Keys of Marinus, but it also becomes more friendly, accessible and fun – three things it will need to be to secure any kind of longevity. It can be argued that anaemic high art has less worth than low

art with guts. Of course, The Keys of Marinus may not be art at all, but has no shortage of guts, and it's jammed full of those redeeming flaws which make Doctor Who such a joyous thing to be around.

Fri 3 Apr 64 Lime Grove Studio D: The Screaming Jungle
Fri 10 Apr 64 Lime Grove Studio D: The Snouts of Terror
Fri 17 Apr 64 Lime Grove Studio D: Sentence of Death
Fri 24 Apr 64 Lime Grove Studio D: The Keys of Marinus

RADIO TIMES

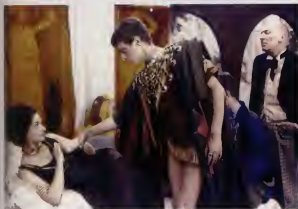
Sat 11 Apr 64 The Sea of Death: Tardis flies far into the future and Susan decides to go paddling.
Sat 18 Apr 64 The Velvet Web: The Doctor finds a wish come true and Barbara has a nightmare.
Sat 25 Apr 64 The Screaming Jungle: Ian and Barbara hear the whispers of death.
Sat 2 May 64 The Snouts of Terror: Susan and Sabatha come face to face with the Soldiers of Ice.
Sat 9 May 64 Sentence of Death: Ian is accused of murder and the Doctor loses the case.
Sat 16 May 64 The Keys of Marinus: The Voord fit the keys to the machines and its secret is revealed.

Above far left: Barbara is propositioned by a man with no trousers. Lucky girl.

Above left: Yartek, leader of the alien Voord sneaks up on poor old Susan.

Left: Did you know the Brains of Morphon were Marinus' biggest users of Optrex?

ARCHIVE EXTRA



Malcolm Hulke's rejected serial The Hidden Planet did not draw upon elements of a previously rejected six-part SF serial, The Mirror Planet, submitted by Hulke and Eric Paice to the BBC in April 1958. This earlier serial concerned a spaceship returning to Earth stopping off at the planet R7 which was inhabited by "Mirror Men" who could take on the form of others and who got loose on Earth, impersonating people in positions of power. This storyline was resubmitted by Hulke in

July 1958, and again rejected for development.

The BBC Archive also holds an Arabic print of The Sea of Death. The serial made its New Zealand debut in June 2000 and was repeated in Australia in October 2003.

The sound effect of the Sleeping Machine was included on the CD Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years issued in May 2000 by BBC Music.



The Aztecs

Anyone Who Had A Heart **BY IAN FARRINGTON**

The shaving habits of the Aztecs really are beyond our modern comprehension.

I came to fandom reasonably late. I only became a 'fan' when I bought a special one-off magazine to celebrate an anniversary of Doctor Who; it gave synopses for all the then-transmitted stories, and on its cover was the current Doctor striking a pose in the face of his enemies.

It was the DWM Winter Special from 1993. I was 14 years old. I'd watched Doctor Who as a kid, of course, but had missed entire seasons due to The A-Team. ("I pity the fool who missed Timeless, I do, I do.") I'd never been to a convention, bought a video or even talked to another fan. That DWM Special changed things – I poured over it, reading about stories I'd never heard of and being spellbound. It opened up a window to hundreds of virgin episodes and gave me first impressions which last to this day. I still think of Doctor Who not by transmission dates or in seasons, but by the layout of that magazine: in my head, there's an unbroken run of Doctor Who from The Brain of Morbius to Underworld. Say The Faceless Ones to me and I'll immediately think of a green-tinted photo of Patrick Troughton crouching behind an aeroplane's wheel. I was utterly, utterly disappointed when I finally saw Colony in Space; its description had made it sound so exciting.

One of those first impressions was that the historical stories – those 12 serials where Doctor Who interacts with history without the complication of other sci-fi elements – were a bit boring. Who'd want to see Romans when you could see Rutans? Do we really care about a Reign of Something-or-other when we can watch ray guns from the future?

DWM ARCHIVE

DWM 266

COMMISSIONING

Tue 25 Feb 64 The Aztecs scripts commissioned

PRODUCTION

Mon 13 Apr 64 Ealing Film Studios: Susan's Cell
Tue 14 Apr 64 Ealing Film Studios: Victim jumps to death/ Ian fighting Ixta
Fri 1 May 64 Lime Grove Studio D: The Temple of Evil
Fri 8 May 64 Television Centre Studio 3: The Unwilling Warriors
Fri 15 May 64 Television Centre Studio 3: The Bride of Sacrifice
Fri 22 May 64 Lime Grove Studio D: The Day of Darkness

RADIO TIMES

Sat 23 May 64 The Temple of Evil: The Doctor sets down Tardis in a land where people are dedicated to human sacrifice.
Sat 30 May 64 The Unwilling Warriors: Barbara tries to change history – and Ian fights for his life.
Sat 6 Jun 64 The Bride of Sacrifice: Susan makes a mistake and Barbara decides on her punishment.
Sat 13 Jun 64 The Day of Darkness: The Aztecs suffer a total eclipse and the Doctor has a bright idea.





Mrs Dr Who and her husband spend the afternoon gardening.



Barbara dons her Yetaxa hat for a spot of culture-altering.

Below: The Doctor tries to explain the futility of attempting to change history to Barbara.

Ian gets all toggled up as the Perfect Sacrifice prepares to meet his maker. It'll all end in tears, you mark my words ...

I was too young to have watched even *Black Orchid* on its original transmission (I still am), so had never seen these serials. Then, as the 1990s progressed, two things happened: I became fascinated by history and, more importantly, by historiography (the study of history, the way we mediate it, order it, prioritize it). And I began to buy old *Doctor Who* on video. I quickly became an unabashed fanatic about the historicals.

I'm not alone in slowly coming round to the brilliance of these stories. In 1998, DWM polled its readers to create a ranking order for every televised story. *The Aztecs* – that majestic, richly-written historical from Season One – was placed a lowly 41st, and five of the other 11 truly historical serials were outside the top 100. However, after a DVD release in 2002 which allowed us to see the story as it was intended, pristine clean and VidFIREd, it jumped to the position of the 17th best story ever in the list compiled for last year's *We ♥ Doctor Who* special.

Mind you, three of the other historicals received no votes whatsoever.

ARCHIVE EXTRA

● In the script for *The Warriors of Death*, the stage directions note that as Ixta approaches the Doctor, the old man stands and "Ouch! ... He scratches the back of his hand on the maguay cactus". The maguay cactus – not named on screen – is an indigenous plant from Mexico and was known to both the Aztecs and the Mayans for its intoxicating properties. From it sap was brewed both tequila and also pulque, a drink with hallucinogenic properties. In the dialogue, Cameca tells the Doctor how the medicine men use the sap of the plant to induce sleep.

● Director John Crockett had founded the Compass Players in 1944 and toured the country with major plays. Working on these shows was John Ringham, whom he cast as Tlotod. Crockett was also an accomplished painter, dancer and actor, who worked extensively in the theatre before breaking into television.

● Walter Randall, who had trained as a dancer, got the part of Tonila when he met the secretary of director John Crockett at a party, and she later suggested him for the role to Crockett. Stuntman and fight arranger David Anderson ran a Martial Arts School in Shepherd's Bush.

● Friday 1 May 1964: On the same day that *The Aztecs* began recording, David Whitaker wrote a letter to a viewer, Mr R Adams of Birmingham, explaining about the Doctor's place in the structure of time travel: "Undoubtedly one must look at time as a roadway going up hill and down the other side ... *Doctor Who* is in the position of being placed on top of the hill. He can look backward and he can look forward, in fact the whole pattern of the road is laid out for him. But you will appreciate of course that he cannot interfere with that road in any way whatsoever. He cannot divert it, improve it or destroy it. The basis of time travelling is that all things are fixed and unalterable ... *Doctor Who* is an observer ... Where we are allowed to use fiction, of course, is that we allow the Doctor and his friends to interfere in the personal histories of certain people from the past. We can get away with this provided they are not formally established as historical characters ..." These notions clearly mirror the Doctor's advocating to Barbara of not interfering in the Aztecs' culture as depicted in John Lucarotti's serial.

● Friday 22 May: For the shot of Ixta lying prone after his fall as seen from above, actor

The DVD release of *The Aztecs* was important. It showcased one of the very best historicals – no, strike that: one of the very best *Doctor Who* stories full stop – allowing us to see just how good the genre was. Brilliantly written, smartly directed with real purpose, designed with panache as well as attention to detail, and played with conviction, *The Aztecs* is the historical format writ large.

Of course, *Doctor Who*'s original intention (to educate its audience) is legendary. And it is in serials such as *The Aztecs* that this is most evident: we learn about an entire culture, a lost civilisation from half a millennium ago. It's this meticulously-researched backstory that provides *The Aztecs* with its canvas, and also, ironically, why the historicals don't date as badly as their futuristic contemporaries.

Shame then that the production team got their dates wrong. The man who would conquer the Aztec culture, razing its cities and forming a new Spanish colony, Cortez, arrived in 1519, not 1520 as Susan claims.

Ian Cullen stood upright against a backdrop resembling the floor pattern, and the picture was flipped electronically to make it appear upside-down.

● The paperback novelisation, *Doctor Who – The Aztecs*, was Book No. 88 in Target's *Doctor Who* Library. The serial made its New Zealand debut in June 2000 and was repeated in Australia in October 2003.

● *The Aztecs* was released by BBC Worldwide on DVD in October 2002 with a photo-montage cover by Clayton Hickman. The 16mm film recordings were restored and underwent the VidFIRE process to restore their original videotape look. Peter Finklestone produced two new documentaries for the release: *Remembering the Aztecs* with interviews with actors John Ringham (Tlotod), Ian Cullen (Ixta) and Walter Randall (Tonila) and *Designing the Aztecs* which was a talk with Barry Newbery. Ringham and Randall were interviewed at Randall's home in Richmond on Saturday 13 April 2002 (and also recorded in character both audio introductions and voices for an animated item called *Making Cocac featuring Tonila and Tlotod*). Cullen took part on Saturday 20 April and Newbery was interviewed on Sunday 21 April. Verity Lambert, Carole Ann Ford and William Russell recorded a narration for the serial in Dub 3 at Television Centre on Monday 15 April. Also on the DVD was a restoration featurette, a piece on Cortez and Montezuma from an edition of *Blue Peter* (21 September 1970) and the Arabic soundtrack to *The Day of Darkness*.



The Sensorites

Whispering **BY JUSTIN RICHARDS**



Shhhhhhhh! It's the Sensorites!

doesn't really stand up. In that first run of stories, *The Mutants* is the exception not the rule. The historicals do indeed adhere to the educational remit – sometimes to the point of distraction. The *Sensorites* teaches us very little, and where it does educate it is in the dynamics of how not to tell a good story.

That said, the story does make sense. It hangs together with a logic and a consistency that the McCoy era of the programme would (or should) have paid good money for. The production is pretty much up to the high standard of the rest of the season – the design work in particular is worthy of note. The performances, generally, are fine.

There is much to commend *The Sensorites*, if not quite to redeem it. This is a story in which Susan describes her home. It sets up her longing for somewhere to belong that will help motivate her decision to leave. It is a story that explores how a man might be driven mad, the pros and cons of telepathy as a communication method, the xenophobia and paranoia that can lead to racist attack ... It is the story in which the Doctor is offered a gun, and accepts it.

Malcolm Hulke is rightly credited with the ability to create an alien race that has a society, that is depicted in shades of grey. *The Silurians*, *The Sea Devils*, *Frontier in Space* ... They all show us an alien race that is intrinsically neither good nor bad. There are some 'people' who mean well, others less so. Some are misguided, some scared ... The aliens behave like real beings, not monsters.

But years before Hulke bucked the trend, Peter R Newman gave us a society of real alien characters drawn out in shades of grey not black and white. Newman may not have been bucking a trend, but he wasn't going with the flow either. Soon, it would be difficult to believe there might be evil Menoptra, or friendly Draivins, or even a Monoid who feels badly about the way things have gone.

Of all the stories of that first season, it is *The Mutants* and *The Sensorites* that present messages and themes that remain most relevant to us today. But their presentation in *The Sensorites* is distinctly inferior; sadly, the *Sensorites* come over as a grey race in more ways than one.

The *Sensorites* remains an oddity in *Doctor Who*. It is not a story that we love to hate, but rather one we love to forget – a rather boring interlude in our otherwise fascinating journey through space and time. Like *The Time Monster*, it somehow manages to be less than the sum of its parts. But it is still worth having – for those parts which shine, and the other fact that it helps put into perspective just how good those other early stories really are.

The *Sensorites* occupies a strange place in the affections – if affections is the word – of *Doctor Who* fans. In amongst the classics of that first landmark season of *Doctor Who*, *The Sensorites* is the one that doesn't quite do the business ...

It is a story that we hesitate to mention in the same breath as its contemporaries – the very first story, the very first Dalek story, *Marco Polo*, arguably *The Aztecs* ... Then there are the other ones that didn't quite make the classic cut. And then there's *The Sensorites*.

Whether this reputation is deserved or not, the story flounders in the shallows of *Doctor Who* mythos – one of the very last complete black and white stories to be deemed worthy of a video release. And let's face it, now we've all seen the video – or as much of it as we could cope with before glancing round guiltily and reaching for the remote – it's a reputation that *The Sensorites* richly deserves.

There was a theory that the reason why the story stands out is that it is a throwback – a script left over from the days when the programme was intended to be more educational. But that

DWM ARCHIVE

DWM 248

COMMISSIONING

Tue 25 Feb 64 *The Sensorites* first script and five storylines commissioned for Thu 26 Mar 64 (first three episode scripts) and Fri 17 Apr 64 (last three episode scripts); delivered by Wed 3 Mar 64 (second episode), Wed 25 Mar 64 (third episode), Tue 14 Apr 64 (fourth episode), Fri 24 Apr 64 (fifth episode), Thu 21 May 64 (sixth episode)

PRODUCTION

n/k May 64 Ealing Film Studios: Back projection and models
Fri 29 May 64 Television Centre Studio 3: *Strangers in Space*
Fri 6 Jun 64 Television Centre Studio 3: *The Unwilling Warriors*
Fri 12 Jun 64 Lime Grove Studio D: *Hidden Danger*
Fri 19 Jun 64 Television Centre Studio 4: *A Race Against Death*
Fri 26 Jun 64 Lime Grove Studio D: *Kidnap*
Fri 3 Jul 64 Lime Grove Studio D: *A Desperate Venture*
Fri 10 Jul 64 Lime Grove Studio G: *A Desperate Venture* (insert)

RADIO TIMES

Sat 20 Jun 64 *Strangers in Space*: The Doctor's ship flies into the future and meets all the exciting mysteries of the unknown.
Sat 27 Jun 64 *The Unwilling Warriors*: The *Sensorite* attack and the Doctor discovers a strange defence.
Sat 11 Jul 64 *Hidden Danger*: A hidden enemy threatens and Ian is caught off guard.
Sat 18 Jul 64 *A Race Against Death*: Triumph for the Doctor, and a new danger approaches.
Sat 25 Jul 64 *Kidnap*: The death of a planet is halted but the rebels fight back.
Sat 1 Aug 64 *A Desperate Venture*: The enemies are revealed and the Doctor plays his last trick.

ARCHIVE EXTRA

• The fourth script, *A Race Against Death*, concluded with an evocative piece of stage direction – "An alien shriek echoes through the channel and the Doctor's face illustrates any man's fear of the unknown".

• Mervyn Pinfield, the series' associate producer, was allocated to direct the first four episodes because he was a highly experienced director who knew how to give a production style and atmosphere despite a low budget.

• Thursday 13 May 1964: In the planning stages, discussions show that the serial was originally to be recorded totally in Studio D at

Lime Grove – studio availability and facilities being a prime area of concern for Verity Lambert and Sydney Newman, who wanted the best for the show – although this was to change in the short-term in their favour. Lime Grove Studio G had been offered as an alternative which Lambert said was unsuitable. The situation was a contributory factor in a memo from Newman to Donald Baverstock, Chief of Programmes for BBC1, on Thursday 20 May, suggesting that the series should end prematurely.

• Wednesday 19 May: Norman Kay and seven musicians recorded the incidental music for the serial at Maida Vale Studio 2.

• Friday 29 May: *Strangers in Space* concluded with the caption – Next Episode: *The Unwilling Warriors* – superimposed over the *Sensorite* extra outside the window.

• Friday 5 June: On *The Unwilling Warriors*, the opening captions were superimposed on a shot of Ian looking at the *Sensorite* outside the window. As the *Sensorites* moved through the spaceship, their use of their weapon on the sensor device by the cabin doors caused it to flash on cue. Recording ended with the Next Episode caption superimposed over the closed hatchway through which Susan had gone to join the *Sensorites*.



The *Sensorites* take Susan off to the Sense-Sphere. Very quietly.



Barbara, Ian, the Doctor, Carol and John face the Sensorites!

● Friday 12 June: Taping on *Hidden Danger* began with a re-enactment of the reprise with the episode captions superimposed over the closed hatchway. The foreground set on the Sense-Sphere incorporated a working fountain.

The disintegrator in the disintegrator room was a large clear perspex box with switches and interior flashing lights, and was activated by the insertion of the firing key – a long rod. Anthony Rogers and Gerry Martin who appeared as two non-speaking Sensorites received credits at the end of the episode although for no specific roles, but received no credit in *Radio Times*. The episode closed with the *Next Episode* caption being superimposed over a shot of Ian lying prone on the floor of the reception room.

● Friday 19 June: A *Rock Against Death* started with a new version of the reprise with the captions again superimposed over the stricken Ian. The *Next Episode* caption was superimposed over a shot of the Doctor hearing the noise of a "monster" in the aqueduct.

● Friday 26 June: *Kidnap* started with a new reprise and the episode captions superimposed over the Doctor. As John recovered from the Sensorites' treatment, a shot of Carol was seen to go in and out of focus to show his point of view. The closing captions were shown over a shot of the empty foreground after a Sensorite hand had dragged Carol out of frame.

● Friday 3 July: The opening captions were

shown over a shot of the empty disintegrator room; the 35mm filmled reprise which opened the episode cut early before the *Next Episode* caption could appear.

● UK Gold broadcast the re-edited overseas prints of *The Sensorites* in November/December 1992, since that it has been repeated several times in compilation form. The serial made its debut New Zealand in June 2000. Australia repeated the story in October/November 2003.

● The sound effect of the Sensorite speech background was included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music. A cleaned-up version of the 16mm films were treated with the ViFiRE process to restore their original videotape look and released on VHS as part of *Doctor Who: The First Doctor Special Edition Box Set* issued by BBC Worldwide in November 2002.

● In the Cast section, Anthony Rogers and Gerry Martin were not credited with specific roles on-screen and were not credited in the *Radio Times*. In the Credits section, Sonia Markham supervised make-up for 6 but was not credited.

The Reign of Terror

A World Without Love **BY ROBERT SHEARMAN**

OWN ARCHIVE

DWM 204

COMMISSIONING

Thu 2 Apr 64 Doctor Who and the Reign of Terror scripts commissioned for Fri 8 May 64 (Episodes 1 and 2), Fri 22 May 64 (Episodes 3 and 4), Mon 8 Jun 64 (Episodes 5 and 6)

PRODUCTION

Mon 15 Jun 64 Isle of Wight Farm, Gerards Cross, Bucks/White Plains, Denham Green, Bucks (Doctor walking along country lanes)
Tue 16 Jun 64 Ealing Film Studios Stage 3A: Prison/Prison Cell
Wed 17 Jun 64 Ealing Film Studios Stage 3A: Prison Cell/Prison Area
Thu 18 Jun 64 Ealing Film Studios Stage 3: Model farmhouse
Fri 10 Jul 64 Lime Grove Studio G: A Land of Fear
Fri 17 Jul 64 Lime Grove Studio G: Guests of Madame Guillotine
Fri 24 Jul 64 Lime Grove Studio G: A Change of Identity
Fri 31 Jul 64 Lime Grove Studio G: The Tyrant of France
Fri 7 Aug 64 Television Centre Studio 4: A Bargain of Necessity
Fri 14 Aug 64 Television Centre Studio 4: Prisoners of Conscience

RADIO TIMES

Sat 8 Aug 64 A Land of Fear: Where is the land of fear? On Earth? And is it in the past, the present or the future?
Sat 15 Aug 64 Guests of Madame Guillotine: The doctor takes a long walk, but Susan and Barbara are faced with a short ride to destruction.
Sat 22 Aug 64 A Change of Identity: The Doctor arrives in Paris



The Doctor fails in his attempt to get Ian and Barbara back to 1963. Separated from the TARDIS, the travellers get caught in the struggles of the people they encounter, their only hope to find their ship and escape. Sounds familiar? The first season was necessarily experimental, as it tried out all sorts of styles to see what suited best, but it always stuck to the same rigid story formula. Doing so provided a fair amount of

An incarcerated Barbara and Susan grab a spot of shut-eye in the Bastille.

jeopardy and a clear dramatic focus – "Quick, let's get out of here!" "We can't without a key / mercury / a wheel and pulley system!" However, it also ensured that the Doctor and his pals were always outsiders, dispassionately judging and then running away from the cultures they'd visit. They'd do their best to help out whilst they're stuck there, and offer a moral or educational commentary to boot. But it's ultimately a rather cold way of exploring the universe, reducing the characters the Doctor meets to specimens in a jar.

Halfway through *The Reign of Terror* everything changes. It begins like any of its Season One fellows, but somewhere along the way breaks free of all their trappings and clichés. From a tale which starts with the Doctor wanting to turn the schoolteachers off his ship, it tends, for the very first time, with a shared acceptance that their destiny is in the stars, and a positive anticipation of future adventures. As you watch *Reign*, it's as if you can see the whole series evolve from something brilliant but uncertain into the very template programme used for the next 25 years. So what happened?

Basically, this is the point where the series accepts the responsibility of the TARDIS crew – their presence has consequences, and they have to accept that. There's a brilliant scene in *A Bargain of Necessity*, where Dennis Spooner acts out the argument between what the series was – well-meaning but aloof – and what it must become. Ian sides with the resistance that saved his life, and Barbara, in full history teacher disapproval, reminds him how he should keep a wider perspective. Ian insists on a more emotional response: you can't stay on the touchline forever. Sooner or later you've got to stop being a tourist, and get your hands dirty.

What Spooner is doing is very clever and insidious. Suddenly Doctor Who changes its direction entirely. He makes the time travellers active participants rather than unwilling

visitors, and they never quite slip back. The programme becomes less analytical, less intellectual, as it places greater emphasis on adventure and action. But in the process it becomes more generous and humane. There's room for romance (and not merely the slight relief of *The Aztec*). There's tragedy – the death of the traitor Colbert is the first Doctor Who casualty to inspire actual grief. There's comedy, and a very black hue it is too, the casual attitude towards death is more horrific than a po-faced Lucarotti lecture could ever have been. And there are real characters, common people, not just history book figures and tribal leaders. When Robespierre

pops up, he is all the more disturbing in contrast to them all.

It's not the best of the Hartnell stories. It creaks and groans a bit, and some of the performances are a bit suspect. But it's one of the most influential, and most subtle, and most mature. That it's traditionally seen as the forgettable flag-end of a stunning debut season, or merely the last of the video releases, is grossly unfair. More than the Story with Cavemen, or the Story with Metal Monsters, in its compassion and adventure and sheer variety of tone, this one is the true father of Doctor Who.

And William Hartnell's pretty marvellous in it as well.



Susan and Barbara are given a free ride – to the guillotine!

➤ but Susan and Barbara are taken to the guillotine.
Sat 29 Aug 64 *The Tyrant of France*: Lemaitre takes the Doctor to Citizen Robespierre – and Ian walks into a trap.
Sat 5 Sep 64 *A Bargain of Necessity*: The Doctor gives his friends away and a traitor is killed.
Sat 12 Sep 64 *Prisoners of Conscience*: Lemaitre uncovers James Stirling, and a new threat to Europe appears – Napoleon!

Below: The TARDIS crew accost a French urchin (Peter Walker).

Bottom: The Doctor decides on a change of identity.

ARCHIVE EXTRA

➤ By 1964, Dennis Spooner was moving away from comedy and soap opera writing. During the first year of *Coronation Street*, Spooner had a chance meeting at a party which led to him submitting scripts for *Supercar*, a puppet series made for ITC by Gerry and Sylvia Anderson. Although the episodes were never made, Spooner became a regular writer on the Andersons' next two series, *Fireball XL5* and *Shogun*, and had also written episodes of crime dramas such as *The Avengers* and *No Hiding Place*. He had not written for BBC television prior to *The Reign of Terror*.

➤ Wednesday 10 March 1964: David Whitaker discussed a "French Revolution" story with Spooner and it was agreed that he would deliver a storyline by Wednesday 24 March. By Thursday 2 April it was noted that Spooner had provided "23 excellent pages" of detailed breakdown for the serial.

➤ Director Henric Hirsch's previous BBC production had been an adaptation of James Joyce's *Bloomday* for Festival; recorded on Friday 22 May 1964 and broadcast on Wednesday 10 June.

➤ The working title for the second episode was *Guests of the Guillotine*. In the serial, the character of Leon Colbert was originally called Leon Corneille. In notes on the fourth episode, *The Tyrant of France*, Whitaker indicated to Spooner that the lead character was known as "the Doctor" and not "Doctor Who", gave the clearance for references to the medical use of leeches and felt it would be better for Ian to meet Jules by chance, as Webster should not give him Jules' address.

➤ Monday 15 June: The first location shooting on Doctor Who began at 10am with an hour's work at Mispur Lane and then from 2.30pm at the second – the poplar-lined lane on the premises of White Plains, a nursing home in Denham. These sequences were shot on 35mm film.

➤ Tuesday 16 June: James Cairncross appeared with William Russell to shoot the scenes for *Guests of Madame Guillotine* with Ian and Lemaitre, and Jeffrey Wickham filmed all his scenes this day. Next day, Russell and Jack Cunningham shot the sequence of Ian's escape in *A Change of Identity*.

➤ The camera script for *A Land of Fear* describes the young boy as "about twelve ... dirty and barefoot and wearing a ragged blouse and trousers". In *A Change of Identity*, Leon Colbert was described as "a handsome man in his late twenties" while the physician in *The Tyrant of France* was "an elderly, bald headed man".

➤ Friday 10 July: On *A Land of Fear*, a recording break was scheduled after the initial TARDIS scene to allow the regular cast to move from this set to the forest set where the police box was located. A dummy window was required for the scene in which the travellers saw the soldiers arrive at the farmhouse. Smoke was required for the closing scenes in the box room as the Doctor passed out from the choking fumes. Carole Ann Ford particularly enjoyed the serial because of the costumes the cast got to wear. *A Land of Fear* continued on directly from *A Desperate Venture* (the final episode of *The Sensorites*), and although there was no direct reprise of the action, the regulars wore the same clothes. All six episodes of the serial were scheduled to record between 8.30pm and 9.45pm.

➤ Friday 17 July: In *Guests of Madame Guillotine*, the stock film of the guillotine had been filmed for a BBC production of *A Tale of Two Cities* (broadcast Thursday 2 October 1958).

➤ Friday 24 July: The crew found recording of *A Change of Identity* extremely tight to complete and the following Monday production assistant Tim Combe noted that this had been partly due to the presence of the horses.

➤ Friday 7 August: No recording breaks were planned for *A Bargain of Necessity*, nor was a film recording of the previous week's episode used as a reprise. The opening caption slides were shown over a shot of Ian being held prisoner by Leon and the soldiers in the church, following a re-enactment of the end of *The Tyrant of France*. It was noted that some of the camera rehearsal for this episode was to be filmed for a project referred to as *Short Circuit – The Park*.

➤ The serial was sold overseas as 16mm film recordings to Australia (purchased April 1965, broadcast from October 1965 and repeated from November 1966), Nigeria, Singapore, Barbados, Cyprus, Jamaica, Kenya, Rhodesia, Trinidad and Tobago, Uganda, Zambia, Hong Kong, Sierra Leone, Mauritius, Thailand, New Zealand (purchased September 1967, broadcast from January 1968 with a repeat in June 2000) and finally Ethiopia around 1971.

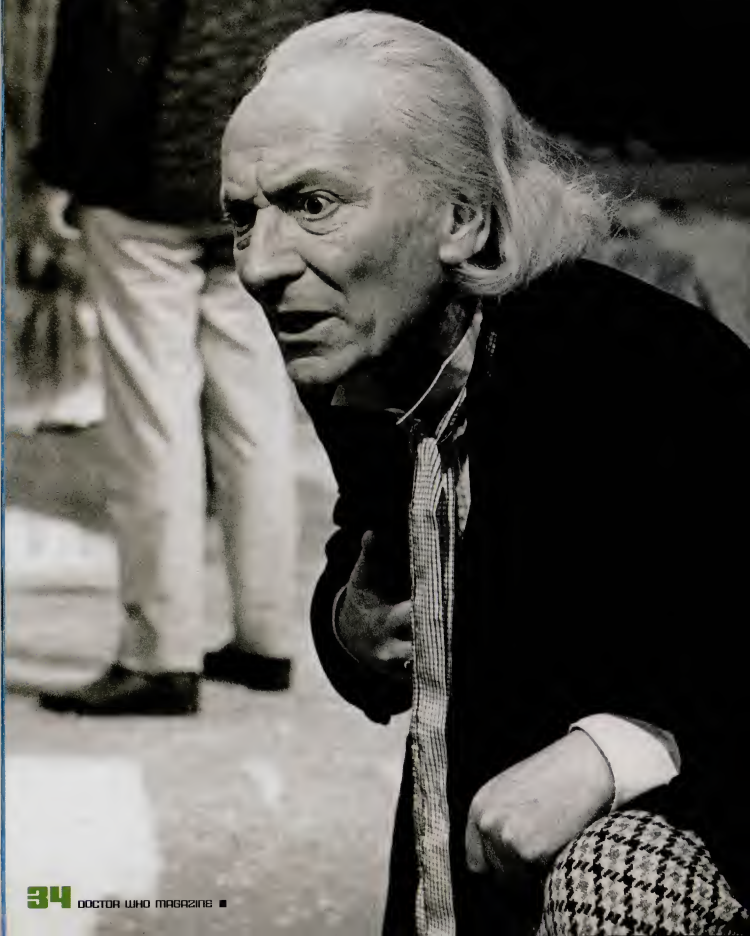
➤ Thursday 17 August 1967: The 405-line videotapes of all episodes apart from *The Tyrant of France* were cleared for wiping and subsequently erased. *The Tyrant of France* was cleared for wiping on Friday 31 January 1969.

➤ A small amount of material from the two missing episodes exists in the form of silent 8mm home movie film shot from an Australian TV broadcast. Six very brief sequences exist from *The Tyrant of France* with another six similar items from *A Bargain of Necessity*.

➤ Monday 21 September 1992: At the Doctor Who Exhibition at Longleat House in Wiltshire, John Nathan-Turner directed Carole Ann Ford who recorded linking material for the serial for a prospective video release which was later shelved. This footage was later used for the video release, integrated with extracts from the soundtrack of the two missing episodes – *The Tyrant of France* and *A Bargain of Necessity* – along with the 8mm material. Cleaned-up versions of the four existing 16mm films were treated with the VidFire process to restore their original videotape look and released on VHS as part of Doctor Who: *The Reign of Terror* collection issued by BBC Worldwide in November 2003.

➤ In the Cast section, William Hartnell was credited as playing Dr Who. In the Credits section, the director on 3 was John Gorrie who was uncredited.





I'm Into Something Good

A year after its début, *Doctor Who* had been crowned the best children's show on television by the Daily Telegraph, while the Daleks had invaded not only the Earth, but every toy shop in the country too. Andrew Pixley explores what was done for an encore, and the effect of the show's first major departures ...

A healthy eight million viewers tuned in to see *Planet of Giants* open the second season of *Doctor Who* on BBC1 at 5.15pm on Halloween 1964, with ATV London running the Canadian film series *The Forest Rangers* in weak opposition to the return of the TARDIS travellers. Having now left the BBC staff, former story editor David Whitaker was simultaneously commissioned for both a two-part Serial 1 to introduce Tanni (the provisional name for the Doctor's new companion), a young orphaned castaway, in a futuristic whodunnit thriller, and also to provide a dramatic four-part historical serial set at the time of the Crusades and Richard the Lionheart.

With *The Dalek Invasion of Earth* only weeks from broadcast, Dalekmania was growing, with a request from BBC Wales to film with the metal monsters for a programme going out on Saturday 14 November. On Thursday 12 November, *Doctor Who* in an exciting adventure with the Daleks was published by Frederick Muller, with Whitaker's adaptation of Terry Nation's first Dalek serial allowing viewers a chance to relive the adventure – albeit with a completely new introduction in which Ian (a schoolteacher hoping to enter rocket research) and Barbara (Susan English's private tutor) travelled to Skaro with the Doctor.

The same day, the film trade paper *Kine Weekly* announced movie producer Milton Subotsky's plans for a motion picture version of the same story in the new year. The monochrome two-page *Doctor Who* comic strip drawn by Neville Main began its run in Issue 674 of *TV Comic* dated Saturday 14 November; in this, children John and Gillian visited their grandfather, Doctor Who, in a junkyard where the old man's police box time machine whisked them off to the thirtieth century in the first of many juvenile adventures.

Pre-filming on both Serials 1 and M, *Doctor Who* and the Rescue and *Doctor Who* and the Romans, began on Monday 16 November, the same day that the Daily Mirror ran an item on a schoolboy, Stephen Qualtrough, who had written a spoof *Doctor Who* script. On Thursday 19, the Daleks blasted their way onto the cover of the Radio Times for the heavily promoted *The Dalek Invasion of Earth*, which was even accorded TV trailers on BBC1. Nation had also been contacted by Adam Faith's songwriter Johnny Worth who had written a novelty song, 'I'm Gonna Spend My Christmas With A Dalek' under the alias "Les Van Dyke" and wanted to record it with the Go-Gos, a young semi-professional Newcastle group; a BBC Dalek was requested for a photocall on Monday 23 November. On Friday 20 November, discussions were underway with World Distributors regarding a *Doctor Who* annual to be issued for the Christmas market in late 1965.

World's End began broadcast of *The Dalek Invasion of Earth* on Saturday 21 November in the later slot of 5.40pm, overlapping the start of *Thank You Lady Stars* (or *Lucky Stars Special*) on ITV. The return of the Daleks attracted over 11 million viewers, and *Doctor Who* was now regularly in the Top Twenty shows for the week. On Wednesday 26 November, William Russell and producer Verity Lambert recorded responses to young viewer's comments for *Junior Points of View* broadcast the following day (complete with the Dalek

trailer), and Maureen O'Brien had her first fitting for her role as Vicki (as Tanni had now been renamed, after the name Lukki had been rejected). While most people were delighted with the positive reaction to the Daleks' return, there were complaints from their original designer Raymond Cusick who, as a BBC employee, was not entitled to any of the dividends accorded to freelancer Terry Nation for the commercial exploitation of the monsters.

Saturday 28 November saw Carole Ann Ford – who was due in rehearsals for the pantomime *Sleeping Beauty* at Bromley New Theatre – signing copies of *Doctor Who* books at Gamage's in London while Lambert and story editor Dennis Spooner were interviewed by John Sandilands in the Daily Mail, commenting on how different writers were suited to different types of serial. Rehearsals for the new series began at the London Transport premises on Monday 30 November, with O'Brien warmly welcomed by William Hartnell, William Russell and Jacqueline Hill; the same day the Daleks featured in a report by Ian Knight-Thompson on BBC South's *A Quick Look Round*. O'Brien was the subject of a national press photocall on Tuesday 1 December, the same day that Donald Wilson observed that the giant insects planned for the

THE RETURN OF THE DALEKS ATTRACTED OVER 11 MILLION VIEWERS, HELPING DOCTOR WHO TO A REGULAR TOP TWENTY PLACING

second TV Comic strip should be dropped as they were uncomfortably close to the Zarbi creatures planned for the ambitious story *The Web Planet* in the new year.

Wednesday 2 December saw Michael Bentine requesting the use of a Dalek for another item in *It's A Square World* (although it appears that this sketch was never made), and the same

day *Junior Points of View* decided to follow up the news story about the schoolboy's script with comments from Spooner, and Hartnell posed for some publicity shots with the boy the following day. A Nation interview appeared in *Radio Times* next day as part of the ongoing promotion for the Dalek serial, and recording on *Doctor Who* began again with *The Powerful Enemy*, Vicki's debut episode, at Riverside Studio 1 on Friday 4 December. By now, Spooner was becoming a much-loved member of the team, with the cast discovering that he could sympathetically and rapidly perform rewrites as required.

Doctor Who was now starting to attract more criticism for being too scary for children, with complaints about the "operating theatre" scene in *The Dalek Invasion of Earth* highlighted in the Sunday

Express on 6 December. That evening, four Daleks (or "Darlocks") appeared at the TV Theatre for a recording of *The Black and White Minstrel Show*, standing in the background of tap dance routines and numbers such as *Sweet Muchacha*. BBC Children's Entertainment wanted to borrow the Daleks for events in the New Year, Ford was profiled in *The Sun* on Tuesday 8, a beat group called The Daleks wanted to borrow a BBC prop for publicity on Thursday 10, Nation was interviewed by the Daily Mirror on Friday 11, The Black and White Minstrel Show went out on BBC1 on Saturday 12 (some hours after *The End of Tomorrow*) and the same day the Daily Express offered readers



Saturday 28 November 1964: Carole Ann Ford meets some eager young *Doctor Who* fanatics at Gamage's in London.



Hundreds of children – and one or two nuns! – flocked to see the Daleks at the Daily Mail Girls and Boys Exhibition at Olympia which ran between December 1964 and January 1965.

the chance to win one of the highly prized Dalek Dressing-Up Costumes made by Scorpion Automotives. Other merchandise available by the end of 1964 included a Dalek Birthday Card by the Waldorf Card Company and Cavenham Confectionery's Doctor Who and the Daleks Sweet Cigarettes with a set of 50 picture cards (featuring Daleks and Voord) to collect. In December, Oriole released *I'm Gonna Spend My Christmas With A Dalek*, with lead vocals by 17-year-old Sue Smith.

In Monday 14 December, the Daily Mail had an item on the Slyther and Dalek operator Nick Evans while the Daleks appeared in a BBC Wales programme about automation, and Nation and Cusick were interviewed by Nicholas Tresilian on BBC2's *Late Night Line-Up*; at the end of the evening Nation told Cusick that he would be looked-after with regards to all the commercial interest in the Daleks ... and this was the last time Cusick ever saw Nation. The next morning, the Daily Mail announced that the Daleks would be appearing at the Boys and Girls Exhibition at Olympia which was running from Monday 28 December to Saturday 9 January. It was at this point that Nation's commission for Serial R was reworked, and Spooner recommissioned him for a replacement story referred to as Daleks III. On Friday 18 December, recording broke for a Christmas week off after the first episode of *The Romans* was taped; the same day, the Daily Mail had carried shots of comedian Norman Vaughan posing with a Dalek for Oxfam, BBC Midlands' *Today* had a gobbledegook item on the Daleks from comedy actor Stanley Unwin and *Pick of the Week* repeated the Nation/Cusick interview from *Late Night Line-Up*.

At the start of Christmas week, Television Enterprises noted that Canada's purchase of the series had been jeopardised by the low-key lighting used on the shows which resulted in poor 16mm film recordings. On Tuesday 22, Lambert planned the remainder of the 26-week run through to June, suggesting there could be a nine-week break in broadcast over July/August, with recording to resume on Saturday 30 July for broadcast of a third season from Saturday 4 September. On Boxing Day, the Daleks attended the LCC Children's Party, and then were present at Olympia from Monday 28



Monday 23 November, 1964: The Go-Gos publicise *I'm Gonna Spend My Christmas With a Dalek* with two friends.

An interview with Hartnell entitled *Spaceman Bill is Down-to-Earth* appeared in *Revue* on Thursday 7 January, and the next day the star spent his 57th birthday recording *Conspiracy*, the penultimate episode of *The Romans*. Saturday 9 saw *Desperate Measures*, the concluding episode of *The Rescue*, take Doctor Who into the Top Ten shows of the week with 13 million viewers. On Sunday 10, Nation was able to submit a rough storyline entitled *The Pursuers* to Lambert for the Daleks III slot. The next day it was confirmed that Mervyn Pinfield was relinquishing his title as associate producer now that Lambert had proved herself with such a major success.

Meanwhile, Doctor Who started broadcasting in Australia on Tuesday 12 January 1965 via ABC affiliate ABW Channel 2 in Perth. Back in England, *The Romans* began transmission on BBC1 and on Monday 18 January, the Daily Telegraph hailed Doctor Who as the best children's programme of 1964. A letter from E C Cole of Birmingham in the *Radio Times* that week commented that although the series was "acceptable adult entertainment", they objected to it being classed as "science-fiction" alongside the *Quatermass* and *Andromeda* serials.

CBC in Canada started a short run of Doctor Who serials on Saturday 23 January, the same date which appeared on the cover of the first issue of *TV Century 21*, a lavish new comic from City Publications which purported to be a century ahead of its time (ie 23 January 2065). In addition to strips about



Doctor Who producer Verity Lambert asks an obliging Dalek to pose with her for the cameras at the height of Dalekmania.

December, Ford was amongst the guests present on the first day and was featured in coverage by the *Evening Standard*. The same day, the Daily Mail ran another piece on Nation and announced the third Dalek serial, as well as covering Ford's Olympia visit on Tuesday 29. Another Dalek was appearing in pantomime in Liverpool alongside comedy actor Dick Emery, and Movietone's New Year's Eve newscast showed coverage of the Daleks at Olympia alongside the other attractions.

On New Year's Eve, the *Radio Times* had letters from parents whose children were making Dalek models to scare them, and also promoted O'Brien's debut in *The Powerful Enemy*, while an edition of *Junior Points of View* recorded for New Year's Day featured some Dalek puppets made by one Mr Giles. As 1965 arrived, the schedule for the rest of the new season after *The Romans* now ran: *The Web Planet*; Whitaker's historical (soon named *Dr Who and the Crusade*); a four-part multi-dimensional story from Glyn Jones called *The Space Museum*; and ending on the third Dalek serial. Concurrent with film producer Joe Vegoda announcing the 'comedy/suspense' Dalek movie, shooting on *The Web Planet* got underway on Monday 4 January at Ealing, with the serial's new monsters, the anti-like Zarbi, featuring in the Daily Mail, Daily Mirror and Daily Telegraph on Tuesday 6 as the result of a special photocall.



How the invasion was staged! Behind-the-scenes on the heliport set of *The Dalek Invasion of Earth*, complete with its forced-perspective backdrops.

Supermarionation shows such as *Stingray* and *Fireball XL5*, the comic concluded with a single-page colour strip devoted to *The Daleks*. Painted by Richard Jennings and told by Whitaker with assistance from Angus Allen (though credited to Nation), these Doctorless stories chronicled the creation of the Daleks and their first journeys away from Skaro. Fighting back, *TV Comic* issue 648 had a free gift of colour photos of TV stars, including a shot of Hartnell from *Marco Polo*.

O'Brien's contract was extended for a further 14 episodes on Thursday 28 January. The next day, the *Daily Mail* announced that the BBC had banned a new record cashing in on the series – *Landing of the Daleks* by the Earthlings – because it contained a fake SOS in morse. Having completed recording on *The Zarbi* that week, Jacqueline Hill now departed for a week's holiday. On Thursday 4 February, a special trailer of the four Zarbi arriving at BBC Television Centre was filmed to launch *The Web Planet*, and was broadcast on BBC1 over the next week. Friday 5 saw more comments from young viewers on *Junior Points of View*, this time with regards to *The Romans*. Interviewed in the *Sunday Mirror* on Sunday 7, Hartnell warmly discussed the series, saying how pleased he was with both overseas sales and his lucrative role, adding that he still saw the show as running for five years. In the meantime though, William Russell was considering a return to the theatre after this long television stint – a move which also appealed to Jacqueline Hill.

The *Radio Times* again devoted its cover to previewing *Doctor Who* on Thursday 11 February as part of the major publicity campaign for the Zarbi, which the production team hoped would be a major success after their debut that Saturday. Unfortunately, the normally loyal *Daily Mail* did not like the serial in its review the following Monday, while the *Daily Sketch* carried an item on the monsters' construction at Shawcraft. Filming on *The Crusade* got underway, and would allow Russell a week's holiday later during March. In the meantime, young viewers' opinions about the Zarbi were sharply divided when an extract from *The Web Planet* was shown on *Junior Points of View* on Friday 19.

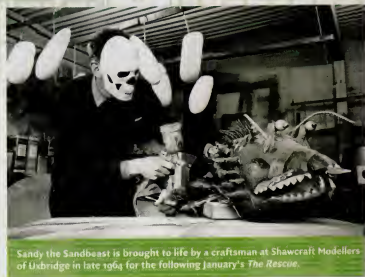
John Lucarotti was keen to write a third *Doctor Who* serial and spoke to Spooner on Wednesday 24 February about a historical narrative. The pair met on Friday 26 and settled on the subject of historical India; Spooner told Lucarotti that there was no hurry for these scripts as the team wasn't sure if Russell and Hill would be renewing their contracts beyond June. Agreeing to deliver scripts by Tuesday 1 June, Lucarotti began his research. The same day, Spooner replied to Midlands writer Brian Hayles about a synopsis entitled *Doctor Who* and the *Dark Planet* which concerned a twin planet to Earth on the opposite side of the Sun which rotates in a way so that one side is always dark. Since this proposal was very close to the abandoned Malcolm Hulke script *The Hidden Planet*, Spooner advised that it might cause problems if the BBC were to develop it. With the draft scripts for the new *Dalek* story in, Nation was asked to provide a further one-off Dalek script. *Doctor Who* had now been extended by eight weeks, and an extra episode was allocated at the very end of this to make up for the loss of an instalment of *Planet of Giants*. As such, a cutaway episode to introduce a fourth Dalek serial planned for

Friday 5 March, with the cameras rolling the following Monday. Subotzky compressed Nation's script into a family feature film, shooting in Technicolor and starring Peter Cushing as human scientist Dr Who, accompanied by his granddaughters Barbara (Jennie Linden) and young Susan (Roberta Tovey) plus Barbara's clumsy boyfriend Ian (Roy Castle). Also on Friday 5, Aaru contacted the BBC saying that although they had eight Dalek props ready for use, they required operators to bring them to life.

By March 1965, Lambert had decided that it was time to move on from *Doctor Who*, and Newman asked her to help set up a new twice-weekly soap opera called *The Newcomers*. Since it had still not been decided if Hill or O'Brien would be remaining with the series after June, the slot for *Serial S* needed to be filled by a four-part story which could be written quickly and to specific requirements. As such, permission was sought from Wilson to let Spooner do this as a staff contribution. This was agreed as Lambert left on a fortnight's leave. At this point, Nation's draft Dalek scripts were open-ended, having introduced a stranded astronaut character called Bruck who could join the TARDIS crew to replace Ian, should Russell decide to leave the series.

With the movie shoot underway at Shepperton, Nation was again interviewed by *Marlborough* of the *Mail* on Thursday 11 March, commenting that the Dalek rights were worth £300,000. Limited pre-filming began on the low-budget serial *The Space Museum* in mid-March, and Russell departed for a week's holiday during the third episode of *The Crusade*. "Mr Giles" produced some Zarbi puppets for *Junior Points of View* on Friday 12 March, and the following Friday O'Brien was booked for 14 more episodes, up to and including the Dalek serial.

BY EARLY 1965, WILLIAM RUSSELL WAS CONSIDERING A RETURN TO THE THEATRE, WHICH ALSO APPEALED TO JACQUELINE HILL



Sandy the Sandbeast is brought to life by a craftsman at Shawcraft Modellers of Uxbridge in late 1964 for the following January's *The Rescue*.



Above: The Doctor impresses everyone by playing a lyre in *The Romans*. Right: A Zarbi from *The Web Planet* and *The Dalek Invasion of Earth*'s Slyther try to read about the latest Dalek adventures during a break at Shawcraft Models in Unbridge! Below: The actors playing the Menoptra swelter under the studio lights while shooting continues on *The Web Planet*.



THE RADIO TIMES AGAIN DEVOTED ITS COVER TO DOCTOR WHO IN FEBRUARY 1965 AS PART OF THE PUBLICITY CAMPAIGN FOR THE ZARBI

Researching the history of India with the help of director Waris Hussein, Lucarotti selected the Indian Mutiny of 1857 as a setting for his new serial. Unfortunately at this time, the series had an edict decreeing that no historical story could take place after 1600, and Spooner had to reluctantly reject the storyline, while explaining to Lucarotti that he would guarantee a replacement serial would be used. Lucarotti suggested a Viking story about Eric the Red travelling to America which Spooner confirmed the BBC's interest in.

The *Crusade* started broadcasting at the end of March, and on Thursday 1 April, Russell recorded an item about a "Doodle" creature designed by young Carol Greatrex-Evans for broadcast in *Junior Points of View* the following day. This tied in with the announcements in the daily papers that he and Hill would indeed be leaving *Doctor Who* in June to return to stage work. On Friday 2 April, *The Space Museum* started recording, with production shifting back to Television Centre from Riverside. The same day, Spooner wrote to Malcolm Hulke who had resubmitted the storylines for both Britain 408AD and *The Hidden Planet*; the story editor explained that these could not be used because Britain 408AD concerned the Romans, already depicted in his own serial, and that *The Hidden Planet* was inappropriate since it used the characters of Ian and Barbara who were being written-out.

By now, Spooner had also decided to leave the BBC for a more high-profile job. Nation had been made script supervisor on a new film series called *The Baron* due to start shooting at Elstree in July and had asked Spooner to come and work with him. Lambert and Spooner's respective replacements were John Wiles and Donald Tosh. Wiles was a writer and story editor at the BBC who had reluctantly accepted his superior's suggestion that he should become a producer. Tosh was moving over from

the BBC soap opera *Compact*. Both men were keen to take *Doctor Who* into new territories of period and science-fiction drama. A document, entitled *The Story of Doctor Who*, was prepared covering all the serials up to and including the Dalek cutaway episode as a briefing for the new team. By now, the new incoming companion Bruck had been renamed Michael Taylor.

With *The Crusade*, public interest in *Doctor Who* started to decline and ratings fell below ten million. Shooting on the new Dalek story, now entitled *The Chase*, began and the introduction of Nation's new robot race of Mechonoids who would battle the Daleks was heavily promoted with a major photocall at Ealing and coverage in the *Daily Express* on Thursday 15 April. Hartnell enjoyed a week's holiday away from recording of *The Search*, an episode of *The Space Museum*, and a fire at the premises of Scorpion Automotives wiped out much of their stock of Dalek playsets.

On Wednesday 21 April, BBC reporter Lyn Fairhurst recorded interviews at Shepperton with Cushing, Castle and director Gordon Flemying for *Movie-Go-Round* two days before filming wrapped on *Dr Who* and the Daleks. On Friday 23, Tosh met with a writer called Robert Holmes who had submitted an idea for the new BBC2 SF anthology *Out of the Unknown*, only to have *Doctor Who* suggested to him as a potential market for his ideas. The following Sunday, Holmes submitted *The Space Trap*, a storyline for a four-part story in which the Doctor's party reacts the robotic crew of an alien spaceship.

The *Space Museum* began transmission and Spooner had developed *Dr Who* and the Monk, the serial which would firmly introduce Michael Taylor and see the Doctor come up against another of his race, an interfering time traveller at work in England of 1066. From late May, rehearsals moved to the Drill Hall at 58 Bulwer Street (as well as the TA Centre on Horn Lane in coming weeks) while recording on *The Chase* moved back to Riverside from TV Centre. Fairhurst's five-minute report, *The Daleks Invade Shepperton*, was broadcast on *Movie-Go-Round* on the BBC Light Programme on Sunday 9 May.

Pre-filming on Spooner's story – now retitled *The Time Meddler* – got underway, and Tosh made his first commission, turning to Donald Cotton, a writer of revue material and musical Greek satires on the *Third Programme*. With little television experience, it was agreed that Cotton would write trial scripts for a witty retelling of the Trojan Horse legend under the title *The Mythmakers*.

Although ratings were now not as high as those for *The Space Museum*, a letter from Miss Alice Englefield in the Thursday 13 May edition of *Radio Times* still described a room full of adults glued to the show on a hotel TV.

On Friday 14 May, Tosh replied to Holmes about *The Space Trap* saying that while it had possibilities, the robots were similar to the "mechanoïd" robots due to appear in the new Dalek serial. Tosh invited Holmes to submit further ideas and sent him background information on Michael Taylor, but Holmes was too busy on the ABC series *Public Eye* to accept the offer. Unaware that Spooner had guaranteed Lucarotti a story, Tosh arranged to meet Lucarotti at the end of May to discuss the Viking outline. And as the movie Daleks departed for the Cannes Film Festival (where they met Beate John Lennon) on Monday 17 May, Nation and the production team started considering their next TV appearance. The *Chase* received a major publicity feature in the *Radio Times* on Thursday 20 May and the next day, two regulars were contracted. The first was O'Brien who was booked for 12 more episodes



through to *The Mythmakers*. The other was Peter Purves who had impressed the cast and crew with his performance as the comic American Morton Dill in an early episode of *The Chase* and who was rapidly contracted for 13 episodes as Steven Taylor, the new name for Michael.

Hartnell was now starting to make personal appearances in costume as the Doctor, such as opening a fete at Pembury Hospital on Saturday 22 May. On Monday 24, the show's star was contracted for 30 episodes right through to Serial Y in March 1966, showing that the BBC had considerable faith in a third season of its latest success. Rehearsals for *The Time Meddler* settled back at 239 Uxbridge Road, while Tosh pursued another big concept science-fiction serial by commissioning *The Ark* from writer Paul Erickson; in this story in the far future, the Earth would be dying and humanity would be en route to a new home in a vast spaceship.

To exploit the Daleks to their fullest potential, an order from the higher echelons of the BBC came down to Lambert at the end of May – the six-part Dalek serial scheduled for November/December 1965 should be turned into a 12-part epic. The producer agreed, but asked for double filming allocation and an increased budget. However, it would not be Lambert who was to produce the serial, and Wiles was most unhappy to find himself saddled with the epic so early in his tenure at the helm.

With the recording of *The Planet of Decision*, the final episode of *The Chase*, on Friday 4 June, Spooner, Hill and Russell all left the production team – Hill and Russell to tour in a production of *Separate Tables*. This was a major blow to Hartnell who had enjoyed working with both actors from the start of the series. Although he was now the only member of the original cast left, Hartnell was to quickly forge a good working relationship with Purves, who had joined that week as Steven. In the meantime, O'Brien was becoming tired of the scripts, feeling that Vicki's role was not very fulfilling for her to play.

On Tuesday 8 June, Lucarotti met with Wiles and Tosh to discuss the Viking story and how he should take a new approach to the serial. Hartnell had another week's break after recording the first episode of *The Time Meddler*, which saw taping move back to Television Centre, and on Thursday 17 June, Souvenir Press published *The Dalek Painting Book*. The trade screening for the lavish and colourful *Dr Who* and the Daleks was held on Tuesday 22 June and received generally positive reviews prior to it opening at Studio 1 in Oxford Street two days later.

Unfortunately, things were not going so well for Lucarotti who, after submitting a 12-page Viking outline on Tuesday 22, was informed two days later that the serial was unsuitable as it lacked mystery and menace. Also attempting to develop a story was director Douglas Camfield who, in association with Robert Kitts, had assembled an outline about the D-Day



Peter Purves had impressed at Morton Dill and was chosen to play Steven.



Left: William Hartnell throws himself into the part, making an in-character appearance as the Doctor at a fete opening at Pembury Hospital in May 1965. Above: *The Crusade* saw a high-profile guest appearance from distinguished actor Julian Glover, playing Richard the Lionheart.

landings of June 1944 called *Operation Werewolf* which Lambert had encouraged. The problem was that Tosh and Wiles wanted to develop their own scripts and take the series into new territories, beyond those laid down by the original team. Tosh tried to bring on board writers such as Alex Miller (who submitted two ideas), Hugh Whitmore (who was too busy on *Compact*) and Z Cars writer Keith Dewhurst (who was uninterested). Wiles, who liked big concept stories, suggested one notion where the TARDIS was stopped in space by the vast face of God himself.

Filming on Emm's story, now entitled *Galaxy 4*, and the Dalek cutaway episode *Mission to the Unknown* began in late June, with the villainous female Drahvins attracting a lot of advance publicity in the *Daily Mail* on Friday 25, despite the fact that their episodes would not be shown until the new season debuted in September. At the cinema, *Dr Who* and the Daleks was a rapid box office hit, and with the Daleks also pulling in over nine million viewers on BBC1 in *The Chase*, there was increasing media coverage about Nation and his creations, including *The Observer* on Sunday 27

and the *Daily Mail* on Monday 28. Issue 23 of *TV Century 21* gave major coverage to the film (as did Issue 28 at the end of July), and merchandise mogul Walter Tuckwell was now preparing a special 18-page advertisement of all the Dalek products due for launch that autumn in the trade paper *Games and Toys* to maximise the effect of the forthcoming 12-part story. *Doctor Who* also turned up in that summer's *TV Comic Holiday Special* during June.

By July 1965, Wiles had effectively taken over day-to-day production of the series, and noted that O'Brien now seemed less happy on the programme. Also, Lucarotti had complained about the treatment of his Viking script, pointing out that Spooner had guaranteed him a broadcast serial. Forced to accept the verbal agreement, Tosh specified a new theme for Lucarotti to develop – the massacre of the Huguenots in Paris in 1572 – and commissioned a four-parter from him to meet the original agreement. With Nation tied-up on *The Baron*, it was agreed that although the Dalek creator would storyline the 12-part serial (vaguely referred to as *Dr Who & Battle of Wits*), half the episodes would be scripted by Nation while the remainder would be developed by Spooner. In the meantime, a Dalek operated by Brian Hands recorded an appearance for the science-fiction sketch *Hallo My Dalek*



Saturday 22 October, 1965: Director Douglas Camfield with wife-to-be actress Sheila Dunn.



on *The Wayne and Schuster Show* on Monday 12 July. Polydore cashed in with two movie-related singles in July; *Who's Who* by Roberta Tovey and *Dance of the Daleks* by the Jack Dorsey Orchestra.

The scripts for *War of God* were delivered quickly by Lucarotti, and then underwent heavy rewriting by Tosh as *Dr Who & the Massacre of St Bartholomew*. Nation was interviewed again on Wednesday 21 July for BBC's *Wales Today*, while young Lorna Goldsworthy's story *Where Death Walks* was a new adventure for the Doctor and Vicki on *Junior Points of View* two days later. Hartnell's contract was revised on Friday 23 to take into account Serial V now being the 12-part *Dr Who* and the Daleks Master Plan, and the following day the second season concluded on BBC1 with around eight million watching the Doctor defeat the Monk in *Checkmate*. Over the summer, Doctor Who's BBC1 slot was filled with reruns of old *Laurie and Hardy* comedy shorts.

Dr Who and the Daleks was again the subject when Joe Vegoda was interviewed on *A Quick Look Round* for BBC South on Monday 26 July, while Hartnell revealed that he had given his wife a solid gold TARDIS topped with a sapphire in a *Daily Mirror* interview. *The Job for Mr H*, two days later. Wednesday 28 July also saw Lambert appear on BBC2's *Late Night Line-Up* to

DURING AUGUST 1965, TERRY NATION SUGGESTED IN A NEWSPAPER THAT THE DALEKS MIGHT STAR IN THEIR OWN SERIES

discuss science-fiction alongside Nigel Kneale and interviewer Denis Tuohy. Continuing to line up new serials, a notion called *Dr Who & the Trilogic Game* from Brian Hayes was turned into the commission *The Celestial Tumbler* by Tosh in late July; this would be a sinister sideways step into a fantasy world of dangerous games dominated by an immortal figure.

Hartnell, Purves and O'Brien completed their commitment for the current run on Friday 30 July, having recorded *The Exploding Planet*; although disappointed by the recent scripts, O'Brien was hopeful that he'd be optioned on 20 more shows would soon be taken up. Meanwhile, BBC1 viewers were missing the series, and after young Timothy Ward offered to loan the channel his *Grandad* for a few weeks to replace Hartnell, *Junior Points of View* revealed that the Doctor would be back on Saturday 11 September during its broadcast on Friday 30.

A major publicity tour for sets and props from *Dr Who* and the Daleks was organised from July, taking in Manchester, Birmingham and London. While one more episode, *Mission to the Unknown*, was recorded before the summer break, Hartnell began his holiday by joining Roy Plomley to record *Desert Island Discs* on Monday 2 August. By now, a "William (Doctor Who) Hartnell Fan Club" has been established in Hanley, Stoke on Trent, sending out an A4 newsletter with information on forthcoming stories and autographed publicity cards of Purves and O'Brien.

But the focus was still on the Daleks, even present at the *Jersey Battle of Flowers*, captured by Movietone on Monday 2 August. In *The Sun* on Tuesday



Left: Preparing a complex battle scene between the Daleks and the Mechanoids for the conclusion of *Line Class*. Above: All change! A bearded Steven Taylor prepares to take his place in the TARDIS as Barbara and Ian finally return home to 1960s London.

3 August, Nation suggested that his creations might get their own TV series. In the meantime, the toy manufacturers were ready for the new series: Bell Toys had a Curta-mastic Doctor Who and the Daleks, Dalek Erasers, a Dalek Wonder Slate, The Dalek Oracle and a dart gun repackaged as Doctor Who's Astro Ray Dalek Gun. Lincoln International had similar repackaged toys: Dr Who's Anti-Dalek Fluid Neutraliser, Dr Who's Anti-Sonic Disintegrator, Dr Who's Anti-Dalek Jet Immobiliser and Dr Who's Anti-Dalek Neutron Exterminator. Cowan de Groot issued a Dalek Money Box, a Mechanical Dalek and a Dr Who: Dodge the Daleks board game. Cherilea Toys issued Dalek and "Mechanoid" toys. Peter Pan Playthings produced *The Dr Who Dalek Painting by Numbers* set and Dr Who and the Daleks - *The Great Escape Game* (a ball in a maze). The Berwick Toy Co manufactured a PVC Dalek Playset and a Dr Who and the Daleks Stencil Set. Louis Marx and Co released a Dalek Shooting Game, battery and friction-operated Daleks, a Dalek Construction Kit, three Doctor Who and the Daleks Bagatelles and some highly successful Dalek Rolykins. Chad Valley made a Dalek glove puppet and a Doctor Who Give-A-Show Projector including adventures with Daleks and Zarbi. Selco Products created a Dalek nursery toy and a Dr Who and the Daleks top. Woolworths had various exclusive lines including Dalek and "Mechanoid" toys from Herts Plastic Moulders, Dalek, Menoptra and Zarbi badges from Plastoid, two ranges of jigsaws from Thomas Hope and Sankey Hudson, and Dalek balloons from Lewis Knight & Co. In addition, there were Dalek slippers from Furness Footwear, a Dalek mask from A Bangbam & Co, Milk Gum Daleks, a Dalek Easter Egg, Dalek Jelly Babies from Bellamy, Dalek Chocolate Bars from Cavenham Confectionery, Dalek crockery from JH Weatherby & Sons, a Bendy Dalek from Newfield, the Dalek High-Flying Space Kite from Bowman Jenkins, a Scotchlite Dalek from the Clifford

Thomas Printing Company, Dalek pencils and sharpeners from Baillies Agencies, Dalek writing pads and greeting cards from Newton Mills, a Dalek Rocket Gun from Lone Star Products, a Stand Up Inflatable Dalek

from Scorpion Universal, Dalek balloons from Sto-Rose Toys, a Dalek Meteorite Storm and Dalek Skittles from Randall & Wood, transfers (including Daleks, Mechanoids, Voord and Zarbi) from S Guiterman & Co, a TARDIS Money Box from Raphael Lipkin, Dalek candles from Candle Art Ltd, Dalek PVC sheeting from Storey's Brothers Ltd, a Dalek plastic jar from H & B Plastics, Dalek toilet soap from the Northants Association for the Blind, Dalek wallpaper from The Wall Paper Manufacturers, and a Dalek Bag from Optima Manufacturing. Unissued items included a Doctor Who Donto Book proposed by Wells Gardner Danton & Co, a Dalek Drawing Book from the Douglas Paper Company and a comic strip adaptation of *Mano Polo* for Young World Productions' *Super Mag* series. A Dalek overdraft was sadly not available...

It was the Daleks who brought the second recording block for Doctor Who to an end on Friday 6 August when Verity Lambert took centre stage at a photocall for her final recording as producer. The next day, the *Daily Mail* and *Daily Express* highlighted the departure of the young producer who had put Doctor Who on the television map, and whetted the appetites of the nation for the return of the Daleks in a brand new adventure for BBC1's Autumn Season. However, Doctor Who was already starting to become old news. Of the original team, only William Hartnell now remained. Now very protective of the series and its concept, he was to face opposition from within the new production team, while Doctor Who itself was to see ITV rolling out the big guns in an attempt to strike back...

Planet of Giants

Walk Tall **BY DAVID DARLINGTON**

DWM ARCHIVE

DWM 256

COMMISSIONING

Tue 14 Apr 64 *Miniscule Story* storyline commissioned.
Mon 11 May 64 *The Planet of Giants* (working title for *Miniscule Story*) scripts commissioned for Fri 12 Jun 64 (Episodes 1 and 2) and Fri 26 Jun 64 (Episodes 3 and 4)

PRODUCTION

Thu 30 Jul 64 Ealing Film Studios: Miniature travellers/Farrow in Garden/Cat
Thu 13 Aug 64 Ealing Film Studios: Miniature travellers
Fri 21 Aug 64 Television Centre Studio 4: Planet of Giants
Fri 28 Aug 64 Television Centre Studio 4: Dangerous Journey
Fri 4 Sep 64 Television Centre Studio 4: Crisis
Fri 11 Sep 64 Television Centre Studio 4: *The Uge to Live*

RADIO TIMES

Sat 31 Oct 64 *Planet of Giants*: The space-time adventurers have reached *The Planet of Giants*.
Sat 7 Nov 64 *Dangerous Journey*: Surrounded by every kind of danger, the travellers discover a new sort of death
Sat 14 Nov 64 *Crisis* (no synopsis; the production office prepared the following unused item: "Barbara meets a house fly face to face and the Doctor makes a call for help"). That for *The Uge to Live* read "The murderer plans his escape but Ian strikes a match"]

"Hm, yes my dear. It seems quite clear we have landed in some sort of banana factory. Hmm. Yes. Yes, indeed."



When this story finally sneaked onto official BBC VHS a couple of years back, it achieved the rare nirvana of getting Doctor Who fans the UK over to gawp at it in awe. And that was rather nice, in a sweet pity-the underdog sort of way, because it must have been quite some time since anyone had gawped in awe at *Planet of Giants*. The only shame is that people were gawping not at the story, but at the 'video-ising' VidFIRE process with which it was presented to us anew, in as close an approximation to the original 1964 videotape as we are likely to see.

This is simultaneously both a bit of a shame and rather apt, for *Planet of Giants* always was – and is doomed ever to remain – a Doctor Who serial remembered for just about anything other than what happens in it. Even I, writing about it now, can't remember the name of the fertiliser that the plot centres on.

Doctor Who almost goes down the plughole at the start of Season Two.

Or is it an insecticide? D84, or St4, or something like that, wasn't it?

And yet, I – and you, I bet – can reel off so many facts about it going right back to the roots of the show: *The Minuscules* (or was it, incorrectly, *The Miniscules*? You see how telling it is that I can't even remember without looking it up?) was the abortive idea for the show's pilot story. When this prototype *Land of the Giants* finally emerged onto TV a whole year after the series itself – probably as part of a desperate lunge for any available useable storyline – it had become a boring interlude spent waiting for the Daleks to come back; indeed, I seem to recall some BBC bod or other considered it too uneventful to use as a season opener but was thwarted in plans to swap things round by the imminent departure of Carole Ann Ford.

Years later, as fans became aware of such behind-the-scenes information, somebody noticed it was the first time since *An Unearthly Child* that the show had revisited present-day Earth. Somebody else spotted that the bizarre jaunty percussion noises accompanying the action were part of the first (and relatively unpromising) incidental music gig for subsequent stalwart Dudley Simpson. Somebody else again found out that the third (and unusually final) episode was cobbled together from two unsatisfactory instalments, and somebody else yet again uncharitably pointed out that those two unsatisfactory instalments were the first bits of Doctor Who helmed by tyro director Dougie Camfield, years before his fondly-remembered militaristic operations. And all this crap we can still remember; on those rare occasions that it's the story of choice for an evening's entertainment, who among us doesn't watch the resultant patchwork part three Crisis trying to spot the cuts, jumps and edits? Yet for people like me – those of us who rarely watch a Hartnell episode, unless it's somebody else's idea – it's one of the most instructive to watch, if only to remind oneself how unlike "Doctor Who" (as we know and love it) Doctor Who really used to be.

More importantly, though, it's got an enormous cat chasing some tiny people. Just like in that fabulous car ad that's been running in the UK of late; as ever, I can't remember what it's supposed to advertise but cheer the ad each time it appears. And as in *Planet of Giants*, I'm on the cat's side. Kill the tiny, puny, insignificant humans!!

Et ...



ARCHIVE EXTRA

- ❖ To differentiate between scenes set on normal or giant versions of the sets, those used by the travellers would have the suffix "Mini" – eg "Lab Bench – Mini".
- ❖ Friday 21 August 1964: Before recording *Planet of Giants*, an afternoon photocall was held on the set for shots of the travellers with the giant animal props. The opening captions for the episode were shown over a shot of the Doctor and Barbara at the control console. The closing Next Episode caption for *Dangerous Journey* was superimposed over a filmed close-up of the cat.
- ❖ Friday 28 August: Before recording *Dangerous Journey*, the cast performed a photocall on the giant sink set. The opening captions were superimposed over the film of the giant

cat. The Next Episode caption appeared over a shot of the water emptying down the sink.

- ❖ Friday 4 September: Another photocall for the cast was held before the recording of *Crisis*. The closing captions were rolled over the shot of Barbara lying prone on the bench.
- ❖ Friday 11 September 1964: Recording for *The Uge to Live* was again preceded by a photocall during the afternoon. The opening credit captions were superimposed over a close-up of the prone Barbara. The episode ended with the caption Next Episode: *World's End* superimposed over a shot of the scanner monitor showing a defocused caption slide.
- ❖ Thursday 29 October: To promote the new

season, the Radio Times carried a one-page article entitled *The Return of Dr Who* in which Michael Williams recapped the adventures from the first year of the show and previewed the new serial, accompanied by photographs from 100,000 BC, *The Mutants*, *The Sensorites*, *The Reign of Terror* and Ian and Susan with the giant ant from *Planet of Giants*. For some reason, Louis Marks was not credited in the Radio Times programme listings with a writing credit for either *Planet of Giants* or *Dangerous Journey*.

● *Planet of Giants* made a good début for the second season and gained an audience of over eight million, comparable to the previous year's run. Competition from the ITV regions was not strong, consisting of *The Forest Rangers* on ATV-London and Southern or reruns of *The Adventures of a Jungle Boy* on ABC. The BBC produced an Audience Research Report on the début episode of the new season on Wednesday 25 November which indicated that *Doctor Who* had gained 17% of the viewing audience (opposed to 6% for ITV), and that the response to the new serial had been generally favourable with particular praise for the special effects and giant props.

● The BBC's generally accurate Programme-As-Broadcast documents (a log of all programmes broadcast) for the BBC1 Television Service on Saturday 21 November 1964 erroneously states that "Dr Who (I) *The Urge to Live - Episode 4*" was broadcast at 17.40.32; the slot actually occupied by *World's End*, the first episode of *The Dalek Invasion of Earth*.

● The videotapes and film print were

transferred to 16mm film recordings for overseas sale. The serial arrived in Australia in June 1965 where *Planet of Giants* was given an 'A' rating and 'G' allocated to the remaining two episodes. Two cuts had to be made to *Dangerous Journey* however, these being shots of Forrester and Smithers moving Farrow's corpse. It debuted in November 1965 and was repeated from November 1966 and again in November 2003. In New Zealand, the serial was acquired in September 1967 and transmitted in March 1968. Other countries to purchase the serial were Singapore, Nigeria, Hong Kong, Trinidad & Tobago, Zambia, Uganda, Jamaica, Venezuela, Mexico, Rhodesia, Kenya, Mauritius, Tunisia, Thailand, Morocco, Saudi Arabia, Iran, Ethiopia and Algeria, the latter purchases being in 1971 and 1973. By 1974, the serial was no longer available for overseas sale.

● Friday 31 January 1966: The 405-line videotapes of the first two episodes and the original version of *Crisis* were cleared for wiping and subsequently erased; it is not known when the tape for *The Urge to Live* was erased.

● *Planet of Giants* was released by BBC Worldwide on VHS in January 2002, and saw the use of a new process - ViFiRE, developed by *Doctor Who* devotee Peter Finklestone - to recreate missing frames and so restore the 16mm film prints of the first two episodes to near the picture quality of the original 405 line videotapes. *Crisis* was not treated in this way, being a 16mm print of a 35mm film recording assembled from two separate videotapes. The BBC Archives also hold Arabic-dubbed prints of



all three episodes.

● In the Credits section, Jill Summers supervised make-up on 1, uncredited.

Top: "Eek! A giant ant! Hope we don't meet any bigger ones."

Above: A giant fly is prepared.

The Dalek Invasion of Earth

You Really Got Me **BY NICHOLAS BRIGGS**



wonder if Russell T Davies is thinking, "Oh yes, we'll definitely do a story where an alien race conquers planet Earth and we spend six weeks seeing the devastated tapestry of destruction they've left behind."

I bet he isn't. Not just because it's been done before, but because, even with today's bigger budgets and CGI, such a story would be impossibly expensive and complicated to do. But back in 1964, they did it anyway. Why was that? Well,

how the hell the BBC would have been able to produce anything as impressive as this. Finally, in a muddy tent at the infamous 1963 Longleat convention, I realised that the BBC hadn't.

It quite traumatised me. It creaked, rattled and squeaked. Actors fluffed, cameras wobbled, Daleks bumped into things and that glorious movie flying saucer was reduced to a trembling cake tin. I would have laughed if I hadn't been so utterly bored and ashamed of this shambling nonsense. Worst of all,

It was a quiet morning for the Open-topped Saucer Tour of London operations.

my theory is that the *Doctor Who* production team operated in the same way as a Tex Avery cartoon character running off a cliff: able to continue running in thin air as long as it doesn't notice that's what it's doing. The fact of the matter is that they never did realise - but, decades later, we did.

I was too young to have seen this story when it was broadcast, so my earliest encounter with its storyline was when I saw the movie version, which I loved. *Daleks - Invasion Earth 2150 AD* may be a brash, slightly silly kids' movie - but it is fairly slick, pacy and exciting. So, when I was old enough to realise that the movie was based on a particular TV story, I began to wonder

DWM ARCHIVE

DWM 280

COMMISSIONING

Tue 17 Mar 64 *Doctor Who* and the Dalek stories commissioned for Fri 19 Jun 64

PRODUCTION

Sun 23 Aug 64 London: Trafalgar Square/Westminster Bridge/Albert Embankment/Houses of Parliament/Royal Albert Hall/Albert Memorial (London Montage); Palace of Industry, Engineers Way, Wembley (Museum); Third Way, Wembley (Road (cordon))
Tue 25 Aug 64 Wood Lane Underground Station, London (Docklands); St Katharine's Docks, London (Warehouse)
Thu 27 Aug 64 Hammersmith Bridge/Hammersmith, London (River); New Bridge, Hounslow, London (Outside Ship/Warehouse stairs)
Tue 25 or Thu 27 Aug 64 Butler's Wharf, Southwick, London (Ext. Warehouse); Irongate Wharf, Tower Hamlets, London (Wharf)
Fri 28 Aug 64 John's Hole Quarry, Stone, Kent (Quarry)
Fri 18 Sep 64 Riverside Studio 1: *World's End*
Fri 25 Sep 64 Riverside Studio 1: *The Daleks*
Fri 1 Oct 64 Riverside



Do you, Susan Foreman, take this slightly ineffectual Scot to be your wedded husband? She does.

➤ Studio 11: Day of Reckoning
Fri 9 Oct 64 Riverside Studio 11:
The End of Tomorrow
Fri 16 Oct 64 Riverside Studio 11:
The Winking Ally
Fri 23 Oct 64 Riverside Studio 11:
Flashpoint

RADIO TIMES

Sat 21 Nov 64 World's End: Dr Who and his party arrive in a London of the future and meet an old enemy.
Sat 28 Nov 64 The Daleks: The Doctor and Ian are captured. Susan and Barbara lead an attack.
Sat 5 Dec 64 Day of Reckoning: The 'Day of Reckoning' between the Daleks and the space travellers has arrived.
Sat 12 Dec 64 The End of Tomorrow: The Daleks have turned Bedfordshire into a gigantic mine. Why?
Sat 19 Dec 64 The Winking Ally: The reason the Daleks are here is discovered. The travellers prepare for the final battle.
Sat 26 Dec 64 Flashpoint: The Daleks' project is completed and the Doctor is faced with another problem.

Below: The UK Gold winner of best ever Doctor Who moment!

Right: Getting a lift from Tyler.

for a Dalek nut like me, the Dalek voices sounded like someone speaking with a pinched nose. Ghostly. (Although, of course, that's how all Daleks sound to normal, everyday folk.)

So, I abandoned The Dalek Invasion of Earth and tried to forget all about it. When I heard that the glorious BBC Restoration Team had worked their magic on it for DVD, I wondered what on earth the point was. At least viewing it through the misty haze of a bad film copy might have spared us from the full jollabite nightmare. But I was wrong...

Somehow, seeing this story looking almost as though it was made yesterday (except with the colour turned off) gave it an immediacy. Because I was able to see the actors' faces clearly, it started to become more personalised and, as a result, the story's themes and ideas began, finally, to get through to me. Yes, actors were still fluffing and now Mark Ayres had made sure you could hear even more of the extraneous gallery chatter, and the crashing and bashing about; but what also became clear was a touching melodrama about the rusty, dusty, rather pathetic remains of human civilisation clinging on to survival in the face of certain doom.

ARCHIVE EXTRA

➤ Thursday 26 March 1964: In tandem with his new commission for Doctor Who, Terry Nation was also commissioned to adapt Ray Bradbury's *The Fox and the Forest* for a new BBC science-fiction anthology series, *Out of the Unknown*. The storyline for the Dalek serial was delivered in mid-April.

➤ In the draft script of the first episode – which gave the serial title as *The Invaders* – in the opening scenes, Susan has a strange intuition about what was outside the ship which the Doctor dismissed. It is foggy outside the TARDIS and Ian stumbles over a nearly nummified human body which has radiation burns. When Susan climbs the girders, she is startled by an owl which flies out at her from a cavity, and she is knocked unconscious when she falls. The nearby warehouse is a chemical store, and from there Ian is able to see Trafalgar Square from one of the windows. Spilt acid alerts the Doctor to the fact that somebody has been here recently. The office calendar gives the year as 2041. David is called David Somers in this version and is "twenty-five years old" with "a rugged, intelligent face". When Barbara finds that Susan has vanished she searches a bomb site (Terry Nation's stage directions suggest Ludgate Hill) and sees London deserted (for which Nation suggested shots from the 1950 thriller *Seven Days to Noon*). Barbara follows a man carrying

Susan into a small subway entrance (Nation suggested Piccadilly Circus). The Doctor reasons that the disaster which hit London must have been in the 1970s as so much of it still resembles the 1960s, and with Ian discusses the possibility that a plague was released akin to the Black Death. The flying saucer lands in Trafalgar Square and Barbara sees it open, with a line of men filing down a ramp from its underside: "They are dressed in black from head to foot... Their movements seem stiff... They have a slightly mechanical quality about them. These are the Robomen... On the temples and forehead are large badly stitched scars... On the left temple is a disc as big as a half-crown, and an inch thick. Two thin wires emerge from it and vanish into the hair." It seems that Barbara is cornered by the underground station entrance when she is grabbed by unseen hands. Captured by Robomen, the Doctor and Ian are taken to the saucer where the sound of running wheels are heard, and four Daleks emerge down the ramp...

➤ In the draft script for the second episode, *The Daleks*, it is revealed that Barbara has been rescued by Carl Tyler ("a man of forty, tough and rugged, very strong face. A determined man with the qualities of leadership"). In the rebel headquarters, three men are already disguising themselves as Robomen when Barbara arrives; they are led by Professor Dortmum ("fifty, wasted and ailing. Confined to a wheelchair. Strong personality, very bitter towards the Daleks who cost him the use of his

The Roboman suicide at the beginning, with that horrible yelp of despair before he wades to his death, is striking and disturbing in its simplicity. And the sequence relating the backstory of the invasion – not a dramatic onslaught, but a gradual wearing down of humanity through comet bombardment and plague – is bluntly unnerving, culminating poignantly with the line "The earth had a smell of death about it."

The real, stand-out performances are from Jacqueline Hill as Barbara, Ann Davies as Jenny and Bernard Kay as Tyler. There are startling moments of reality from Hill, particularly when Barbara struggles to make sense of her predicament after losing contact with her friends. Davies and Kay give us stark depictions of survivors; people almost determined to suppress their humanity just to live a day longer.

This story is no masterpiece and it is flawed, but they gave it a darn good try. At its core, a solid, doomladen script and some great ideas. It's *Day of the Triffids* meets *Earth Versus the Flying Saucers*, with rubbish saucers and dodgy monsters. But with the wonders of Vid-FIRE picture enhancement, somehow I feel willing to run off that cliff with them...

legs"). The Jenny character was called Saida and noted as a "beautiful Anglo Indian girl who will eventually replace Susan in the series". David explains to Barbara and Susan that the invasion began in 1980 when Earth was hit by a meteorite storm spreading a disease which wiped out most of humanity in four years, after which the Daleks encircled the planet with their warships and conquered the world in a week. Craddock explains that the Daleks' mine is where Manchester used to be, and that one in ten prisoners is selected for the brain operation to become a Roboman; Craddock is taken away from the cell and turned into a Roboman. When the rebels leave to mount the attack, Susan dashes off to follow David, leaving Barbara and Saida with Dortmum. The character of Baker is called Roger Krish and the episode concluded with the rebels on board the saucer having rescued the Doctor and Ian, but with Tyler unsure if Dortmum's bombs will get them back out past the Daleks...

➤ In the draft for *Day of Reckoning*, the rebel escaping via the manhole is called Carson. The Daleks summon War fleet nine which will totally destroy London in the next 24 hours. A saucer lands near the rebel base and Dortmum – who feels guilty about the bombs not working – tries to persuade Barbara and Saida that they would stand a better chance of escape without him; for the film sequence across London, Nation suggested "second unit filming" at Westminster Bridge, the Mall,



Nelson's Column, the Albert Memorial, the Albert Hall, Round Pond, Kensington Gardens, Hyde Park, Whitehall and the forecourt of Television Centre to show "the total invasion of London". Barbara, Saida and Dortmun hide at a bus garage where Dortmun says it was his vanity and desire for revenge which led to men losing their lives in the attack on the saucer; he urges the girls to escape via the sewers. After Dortmun has been shot down by a Dalek in the garage, Saida reveals to Barbara that he was her father. In the first draft, a Dalek inferno bomb is attached to the wall close to where the paralysed Doctor and his party are hiding.

The fourth episode was entitled *The Abyss* in its draft form. When the saucer lands, Ian (who has been in hiding) tries to release four men from the cells. Two are wounded, while the other two are Wells and Robbie Madison; Wells stays behind to tend the wounded men – Warner and Barton – while Robbie goes with Ian. Emerging into the mine area, they are found by a prisoner called Ashton who tells them about the Slythers ("huge black jelly-fish"); there was no black marketeer character in this draft. Barbara and Saida use an old bus to smash through the Dalek cordon, but the Daleks atomise it. Moving through the sewers, David warns the Doctor and Susan that the scavengers who live down here who are "no larger people". A figure confronts them: "The hair is matted and shoulder length, and the face is totally white ... (The eyes) are larger than human eyes ... Canine teeth project over the lower lip". The material with the scavengers was later replaced by the crocodile scenes and the reunion with Tyler. David accepts the Doctor's offer to join them in the TARDIS, and as the trio are about to leave the sewers, Susan is grabbed and the subterranean creatures surround them. The episode concludes with Robbie and Ian confronted by several Slythers.

In the draft version of *The Woking Ally*, Robbie gives Ian a different account of events leading up to the invasion, saying that China was at war with the United States and Russia, and Britain was on the brink of war with Europe when the plague ended all wars and a new world government was established in Japan. In the sewers, the Doctor, Susan and David are rescued from the subterraneans (who communicate via sign language) by Tyler. Three old crones ("Right out of Act One, Scene One of Macbeth" notes Nation) live at the ramshackle hut where Saida and Barbara seek rest; the old women drug their food and take them to the Dalek base to exchange them for food. The Roboman who confronts the injured Robbie with "a Dalek gun" in the mines is not his brother (as in the televised version), but the wounded Robbie sacrifices himself so Ian can escape. Wells does not feature in this version of the episode, but the instalment introduces the Dalek Supreme, a black Dalek ("different to the others in that he has a different paint job"), Ian becomes trapped in a cable car affair which moves the Dalek device out across the quarry.

The final draft script was called *Earth Rebel*, and was quite different to the finished episode in terms of the sequence of events. The Daleks herd all the prisoners into the mines below Earth base one so that they will be killed by volcanic lava. Entering the Dalek base, the Doctor and Tyler lure the remaining Dalek off station and render it immobile using a high voltage cable. For the destruction sequence,



Nation's script suggested that wax model Daleks could be seen melting along with footage from the 1958 film *Volcano*. The Doctor comments that "The Earth rebels and destroyed the invaders". With the invasion defeated, David asks Susan to stay with him; she at first refuses, but when she suddenly kisses him goodbye, the Doctor sees this and decides that she should remain. Having departed in the TARDIS, the Doctor is deeply melancholy. A voice says "Hello", and the three travellers turn to see the smiling figure of Saida.

Thursday 20 August: The London photocall for the Daleks included posed shots with eight-year-old Andrew Turner of Kensington meeting the Daleks on the Embankment, and also a gag photo with a policeman and a "no waiting" sign.

Friday 21 August: Martin Jackson of the Daily Express heralded that the Daleks would return in November after the pleas of young viewers.

Sunday 23 August: The Dalek markings on famous landmarks were achieved by the use of pilmsoll blanco which the police asked Spencer Chapman's design team to remove. Because it took so long to get the Dalek operators out of their props, the actors frequently pedalled their way between locations in central London. For these scenes, Ann Davies wore a balacava as Jenny to disguise the fact that her hair had not yet been dyed blonde (to contrast her with Carole Ann Ford) as it would be for the studio recordings. The scenes of Dortmun's death and the Dalek cordon were filmed in Wembley at the remains of the buildings erected for the British Empire Exhibition of 1924/5; Dortmun was killed outside the Palace of Industry while the Dalek cordon was outside HM Government Pavilion on Third Way.

Tuesday 25 August: Wood Lane tube station had been closed since November 1947.

Thursday 27 August: The venue of Hammersmith Bridge was used for the river scenes since it offered easy access to a hospital in case any of the artists swallowed water from the river; a taxi was on standby during these

scenes. Dalek operator Robert Jewell had great difficulty in getting enough traction to bring his Dalek out of the river, and eventually a cable was attached to the prop to help him. However, Kew Rail Bridge was used for most of the other riverside location scenes as it was easier to replicate in studio.

Peter Hawkins' and David Graham's Dalek voices for the serial were pre-recorded two days before studio between 5:30pm and 10pm in Riverside's Dubbing Theatre. Hawkins also did additional dubbing work at Riverside Studio 2 on Monday 2 November and Studio E Lime Grove on Sunday 22 November for Episodes 2, 3 and 6.

Wednesday 10 September: Composer Francis Chagrin was born in Bucharest and came to Britain in 1958, scoring films such as *An Inspector Calls* and *The Colditz Story*.

Friday 18 September: Actor Bernard Kay was cast as Tyler having worked with director Richard Martin at Stratford. No Daleks were

"This is your last war-ning! You will tell me where you have hid-den my fris-beel Nowww!"



Top: Ian in trouble as he gets trapped inside the Daleks' bomb shaft. Bottom: More hilarity from 'Daleks – Publicity Tour of London 1964AD'.



A be-jumped William Hartnell and a be-helmeted Roboman during rehearsals on the Dalek Saucer set.

Below: The Slyther – the Black Dalek's rather neglected pet.

Bottom: Dortmun prepares the bomb that he hopes will defeat the Daleks.



needed in studio for the recording of *World's End*, and the next episode caption was superimposed over the closing film sequence. The collapsing bridge set caused problems on recording and necessitated re-takes; this complex set took up a lot of rehearsal time to get right and had only been tested once. William Hartnell ad-libbed the Doctor's comment about Susan deserving a smacked bottom. The character of the insurgent played by Robert Aldous was a late addition, and so was not credited on the closing roller captions.

Friday 25 September: During one of the helpiport scenes, a member of the production team strayed into shot behind Hartnell and William Russell in one shot. The props used in the test to open the cell door on board the Dalek vessel were made by Richard Martin's brother who worked in a pathology lab.

Friday 2 October: Hartnell's accident stemmed from a scene in rehearsals where the ramp from the Dalek saucer had been damaged and weakened by the Roboman and prisoner artistes not breaking steps when marching down it. At 5.15pm, the ramp gave way as Hartnell was being carried down it during camera rehearsals by Richard McNeill, and the star landed on a camera steering circle. He was briefly paralysed, but carried on with the recording – although he required several days rest in bed afterwards.

Day of Reckoning over-ran and so two cuts were made to it. The first was a brief sequence of dialogue between the Doctor, David and Susan after the death of Baker; Susan

comments how the Daleks are killing on sight and David mentions the second headquarters which Dortmun has set up at the Civic Transport Museum in Knightsbridge. The Doctor says that although his body has been paralysed, his mind is still active; the effects are now wearing off. There was also a short scene with the Daleks on the saucer after landing and disembarking about the destruction of London: areas one to three are destroyed, areas four to eight in flames and explosives are being laid in area nine – this then lead into the final scene of the episode.

Friday 9 October: On *The End of Tomorrow*, the Next Episode caption was shown over the final shot of the Slyther on the mound. Edmund Warwick had been rehearsing for *A State of Amity*, an episode of the BBC scientific drama series *R3*, when he was asked to stand in for Hartnell in the opening shots of the episode.

During work in studio, two strangers came into Riverside One and started to measure the Roboman helmets – and nobody ever found out what for.

Friday 16 October: *The Woking Ally* was film recorded onto 35mm film rather than recorded on 405 line videotape because there were no videotape machines available at that time; this was a knock-on effect from the General Election coverage the previous day. The horseplay between Susan and David was unscripted, and Peter Badger played the Roboman who had been Phil, Larry's brother.

Friday 23 October: The opening captions for *Floshpoint* were superimposed over the live model shot of the bomb becoming jammed. Kevin Manser was originally to take part in the recording of *Floshpoint* but was released on Monday 12 October since he had been offered a part in a play. The magnetic clamps intended to hold Barbara and Jenny captive did not work and the actresses had to hold these in place by hand. Ford took a colour 8mm home movie camera into Riverside Studios on her final day to film her fellow cast members between camera rehearsals.

Thursday 3 December: *Radio Times* ran a further feature on the serial, this time an interview with Nation (which gave the story's setting as 2164).

Monday 14 December: *The Daily Mail* ran an item on Nick Evans playing the Slyther.

Thursday 17 December: An extended *Radio Times* saw a small text item entitled *Dr Who* and the Daleks promoting *Floshpoint*'s broadcast on Boxing Day.

The Daily Mail had coverage of the Daleks at the opening of their Boys and Girls Exhibition on Tuesday 29, with more pictures on New Year's Day, showing Patrick Wymark's children attending the event. The next edition of *Radio Times* included a letter from Malcolm Stewart about his three-year-old son impersonating a Dalek to get to watch television, and a Dalek puppet from Giles puppets appeared on *Junior Points of View* on New Year's Day. T.C. Worsley of *The Financial Times* also praised the serial on Wednesday 6 January for its creation of such a universal image as the Dalek.

The Target novelisation later became Book No 17 in the range. The German edition Doctor

Who: Kampf um die Erde translated by Angela Djuren was published by Schneider-Buck in 1981 with a cover by David Hardy, followed by Bettina Zeller's translation *Doctor Who und das Komplotz der Daleks* (also German, with the Chris Achilles cover) from Goldman in 1989, and *Doctor Who – Les Daleks Envoient la Terre* (French) as Book 4 in the series from Editions Garciere in May 1987 (translated by Roland C. Wagner and adapted by Corine Derblum). The Alister Pearson-covered reprint, *Doctor Who – The Dalek Invasion of Earth*, was issued in August 1990.

Australia broadcast the serial from November 1965 and repeated it in November 2003. The serial was repeated in New Zealand in June 2000.

The BBC Archives also hold Arabic-dubbed prints of *World's End*, *The Daleks*, *The End of Tomorrow* and *Floshpoint*. Two trailers associated with the serial exist. One was prepared for BBC1 broadcast (19 Saturday 14 November 1964) and comprised location film material and title sequence footage intercut with scenes from the film recording of *The Woking Ally*. The other was a generic trailer for *Doctor Who* intended for the overseas market (*Dr Who – The New Science Fiction Series*) and was narrated by Valentine Dyall.

The Dalek Invasion of Earth was released by BBC Worldwide on DVD in June 2003 with a photo-montage cover by Clayton Hickman. The 16mm and 35mm film recordings were restored and underwent the ViDiFiRe process to restore their original videotape look. Three new documentaries were produced by Peter Finklestone: *Future Visions* focused on the work of designer Spencer Chapman, while *Future Memories* comprised interviews with Ann Davies (Jenny), Bernard Kay (Tyler), Peter Fraser (David), Nicholas Smith (Wells), Nick Evans (Dalek Operator/Slyther) and David Graham (Dalek Voice), and Talking Daleks saw interviews with Graham and Brian Hodgson alongside an archive interview with Peter Hawkins. Spencer Chapman and Brian Hodgson were both recorded in their homes on Saturday 14 December 2002, followed by Peter Fraser in the staff rest room at BBC Edinburgh on Saturday 18 January 2003, and then Nicholas Smith and Ann Davies on Saturday 25 January. Richard Bignell compiled a location feature called *Then and Now*, recorded over six days (including Wood Lane station on Saturday 26 October and Kew Rail Bridge and Wembley on Christmas Day). Gary Russell hosted a commentary recording between Verity Lambert, Richard Martin, William Russell and Carole Ann Ford at Television Centre on Thursday 6 February 2003. The disc also included alternate CGI effects for the serial designed by Mike Tucker, which included a saucer model akin to those in the TV Century 21 comic strips designed by Nick Sainton-Clark and previously used for *TARDIS-Cam*. Other extras included a *Script to Screen* feature showing camera moves, Valerie Singleton making a Dalek tea on *Blue Peter* (Thursday 3 February 1966), Carole Ann Ford's home movie footage, both existing trailers, and the Radio 4 comedy documentary *Whitewash Happened to Susan Foreman?* (broadcast Saturday 9 July 1994) which carried on Susan's story.

In the Cast section, Nick Evans appears as a Dalek Machine Operator on a but uncredited. In the Extras section, the Roboman in River was played by Kenton Moore.

The Rescue

Help! **BY PAUL CORNELL**



Koquillion: part-beetle, part-bear, part-lizard, part-cocktail stick.

having lost Susan, and Whitaker underlines the change. "Maybe we're going to see a new side to the Doctor," says Barbara, and indeed, as if his sleep has done him good, he's now sweet and polite, especially around Vicki: his reply to her outburst is like nothing we'd expect from his relationship with Susan. He's also newly vulnerable: he didn't get that degree; he's vain in a sweet way ("So good I might have said the same thing myself"); he wants to fool the others into thinking he can pilot the Ship. But crucially we see him being decisive and adventurous on his own, as if the production team had received assurances of Hartnell's abilities and had decided to put him front and centre.

Is the central mystery obvious? In an age where the first episode was often deliberately mysterious and different from its successors, the lack of information we're provided about the Didonians would have seemed par for the course. The only real mis-step is in giving us a scene where modern TV grammar would dictate a reaction shot, Bennett yelling "you can't come in." But again, in an age of shot dictated by budget, that might not have seemed so odd. However, that's assuming the show is trying to fool us: most television likes to give the viewer the advantage over the characters. We're tipped off that there's something up with Bennett by his reaction to Barbara, crucially not seeing the subsequent collapse which would excuse that. Still, after *The Powerful Enemy* it still would have seemed possible that Koquillion is a renegade Didonian, with another five episodes of cultural misunderstandings around the ruins. We wouldn't even know that the Didonian we see early in *Desperate Measures* is Koquillion! And would a beginning that seems like a re-tread of *The Sensorites* suggest an ending unique in *Who*: that this is the one where it's not aliens?

The only real flaw with this excellent, format-settling script is the appearance of the Didonians at the end. They're clearly meant to have vast powers, not accidentally having Bennett stumble backwards to his doom, but forcing him, then transporting the Doctor back to his ship in a dreamy way and sealing off their world like the fairy folk. Instead, they just smash things.

The Rescue is an important story: it's where the kind, heroic, yet flawed Doctor that we've known ever since, finally comes together, entirely deliberately. It even, in the way of all Doctor *Who*, slips in a convention after the fact – that Susan always opened the TARDIS doors!

DWM ARCHIVE

DWM 325

COMMISSIONING

Sun 1 Nov 64 'Serial 1' scripts (latterly *Dr Who and the Rescue*) commissioned; delivered by Tue 10 Nov 64

PRODUCTION

Mon 16 Nov 64 Ealing Film Studios Stage 2: Model rocket ship
Tue 17 Nov 64 Ealing Film Studios Stage 2: Falling TARDIS
Fri 4 Dec 64 Riverside Studio 1: *The Powerful Enemy*
Fri 11 Dec 64 Riverside Studio 1: *Desperate Measures*

RADIO TIMES

Sat 2 Jan 65 *The Powerful Enemy*: The travellers find a crashed space ship and a mystery that must be solved.
Sat 9 Jan 65 *Desperate Measures*: Dr Who challenges the dominance of Koquillion and unmasks an elaborate plan.

Vicki only got a glimpse of her attacker's face, but she hoped it would be enough to identify him in a police line-up.



The *Rescue* is a script editor's piece, designed to change the direction of the series. The first of David Whitaker's aims is to introduce Vicki: the story is so much about her that it's almost a series of audition pieces where she gets to deliver various emotions, and Maureen O'Brien is so good that the direction favours her when one would normally expect to see other peoples' reactions (on "he'll kill both of us" for example). One effect of this is that Vicki immediately comes over as different to Susan, not leaping from one sudden reaction to another, but responding to the other characters, building an ensemble. There's even a hint, in a show where accents can change to suit, of an Irish warmth (particularly on "I don't believe you at all, you're just joking with me") that we never see again.

Whitaker's second reformatting is about the Doctor. He has a good textual reason to become more caring at this point,

ARCHIVE EXTRA

Friday 11 December 1964: During the recording of *Desperate Measures*, there were several instances where the cast deviated from the dialogue in the camera script. In his scene with Maureen O'Brien about the killing of Vicki's pet sand beast, William Hartnell omitted the line "Sandy wasn't a very good-looking pet was he?". Further dialogue overheard by the Doctor was omitted later on when Vicki was to comment that the old man has "got a kind face – gentle, and you know he's clever" to which Ian was to reply "I can see you're quite taken with the Doctor...". In the scene in the Hall of Judgement, the camera script also had Bennett refer to the rocket as "the Space Ship Astra" although Barrett's dialogue is about "a spaceship to Astra".

Thursday 31 December: Radio Times previewed the serial with a piece entitled *A New Companion for Dr Who*. The article confirmed the title of the serial as being *Dr Who and the Rescue*.

New Zealand acquired the serial in September 1967 and broadcast it from March 1968 with a repeat in June/July 2000. Australia repeated *The Rescue* in November 2003.

The BBC Archives also hold Arabic-dubbed prints of both episodes.

Ian and the Doctor are living on the edge as they fall foul of ancient traps on Dido.



The Romans

If I Ruled The World **BY LANCE PRAKIN**

DWM ARCHIVE

DWM 251

COMMISSIONING

Mon 31 Aug 64 Doctor Who and the Romans (Serial 1) scripts commissioned for Wed 30 Sep 64 (Episodes 1 and 2), Fri 9 Oct 64 (Episode 3), Fri 16 Oct 64 (Episode 4)

PRODUCTION

Tue 17 Nov 64 Ealing Film Studios
Stage 2: Model TARDIS
Wed 18 Nov 64 Ealing Film Studios Stage 2: Burning map/Model Rome burning
Fri 18 Dec 64 Riverside Studio 1: The Slave Traders
Fri 1 Jan 65 Riverside Studio 1: All Roads Lead To Rome
Fri 8 Jan 65 Riverside Studio 1: Conspiracy
Fri 15 Jan 65 Riverside Studio 1: Inferno

RADIO TIMES

Sat 16 Jan 65 The Slave Traders: The slave traders raid a peaceful villa, and Dr Who takes up the lyre.
Sat 23 Jan 65 All Roads Lead To Rome: Barbara is auctioned in the market square and Ian becomes a galley slave.
Sat 30 Jan 65 Conspiracy: Dr Who gives a concert although he cannot play a note; and Nero's life is put in danger.
Sat 6 Feb 65 Inferno: Ian and Barbara are reunited and the Doctor starts a fire.

Below: "And the irony of it is, I can play the harp!"

Right: Lyre, lyre, pants on fire. And everything else, shortly.



Ian and Barbara relax in their Roman villa. Shortly before being kidnapped and sold into slavery, natch.

Ten years after the story was released by BBC Video, the old consensus that *The Romans* is a knockabout romp has well and truly been replaced by a new consensus that it's 'far more serious than fans think'. The truth of the matter, though, is that fans now 'think' about *The Romans* very little, even though it was Doctor Who made at the absolute peak of its ratings success. More people saw the first episode of *The Romans* than ever watched a Dalek story in the 1960s. So it's lucky that it's such a nice example of Doctor Who storytelling.

The *Romans* is perhaps the only Doctor Who story where a large regular cast are all given something to do. We imagine that Doctor Who 'usually' only has one companion, two at most, but that's actually the exception, not the rule. In the early seasons, the UNIT era and the Fifth Doctor's reign, there was a much larger regular cast. But it was rarely an ensemble cast in the way shows usually work today, and the emphasis was always on

what the TARDIS crew discovered, rather than exploring their interactions and psychology. Even in the longer Hartnell stories, there isn't room for all four regulars, and at least one is usually sidelined – or even not actually present.

It probably looked a bit cheap at the time, and 40 years hasn't helped that one bit, but it stands up better than any of the series' science fiction 'epics' (like, for example, the story that followed it). After a very appealing first episode where we see the TARDIS crew relaxing for the first time, *The Romans* develops four very different subplots, all of which converge on Nero's court: Ian becomes a galley slave, then a gladiator; Barbara becomes a domestic slave; the Doctor is mistaken for a musician ... and discovers that his alter ego is an assassin out to kill Nero. It's up to Vicki – in the first story after her introduction – to explore the palace and to ask the questions about Roman life that the audience might be asking. Each of these subplots has a different feel to them, and each has moments of humour and rather brutal reality. The story strands weave in and out of each other, and it ends up with Ian and Barbara in Nero's palace, oblivious to the fact that the Doctor and Vicki are there, too. Unlike a lot of 1960s stories, there's little repetition or padding, and there aren't any lengthy exposition scenes – it's a model of showing rather than telling. There's even room for some of the guest characters to have subplots of their own, like the poisonous Locusta, who thinks she's safe from retribution, only to find that Poppa has another view of how the world works.

William Hartnell puts in a fine performance, the very opposite of the 'crotchety' incarnation we think we remember. His storyline is broad farce, opposite Derek Francis' over-the-top Nero, but Hartnell brings a gravity to the role of the Doctor, never letting us forget that his life is as much in peril as Ian and Barbara's. It has some lovely set pieces for him too, notably a fight scene where he (and not a stunt double) throws an assassin around a room, then out of a window, and the scene where he pretends to play the lyre to a fawning crowd. The Doctor walks a line between stern lectures about not changing history, to revelling in the politics of Nero's court, and another between trying to prevent people dying and in seeing that people get their just rewards. You get a real sense that the actor and (far more importantly) the character are really enjoying themselves immensely, without it ever seeming self-indulgent.

The performances are good, but they're working from a strong script by Dennis Spooner, playing to the layers and subtleties that are already there. It's a clever, educated, self-aware script, one that demands attention – a couple of jokes set up in the first episode aren't paid off until the last. It's a playful reinterpretation of the historical stories of the first season, but one that moves the format along, loosens it up a bit. This isn't a story of purely historical interest – it's all really rather modern.



ARCHIVE EXTRA

Of the guest cast for the serial, director Christopher Barry cast Kay Patrick as Poppaea having worked with her in early 1964 on the BBC's classic serial *Ann Veronica*. Edward Kelsey, who played the slave buyer, was an old friend of Barry's as the two had begun in television together at the same time.

During rehearsals for *The Slave Traders*, William Hartnell delivered the line "This will be your first exploration" to Maureen O'Brien as "This will be your first exploitation" ...

Friday 1 January 1965: All Roads Lead To Rome opened with a 35mm filmed reprise of

the closing moments from the previous episode, over which were superimposed the episode title and writer credit. After the shot where the word "Roma" was superimposed on artwork captions of the city came the first scheduled recording break. A second recording break was scheduled after the Doctor had managed to get out of playing to Nero and before Ian and Delos arrived in Rome. At the end of the episode, the picture faded to black before the Next Episode caption (as with both *Conspiracy and Inferno*).

Friday 15 January: *Inferno* began with a 35mm filmed reprise over the end of the

fight sequence between Ian and Delos. The episode title was then superimposed over the top.

The serial made its UK Gold debut in November 1992; it had originally been scheduled earlier in the run but replaced by *The Aztecs*. *The Romans* was repeated in New Zealand in 2000 and in Australia in November 2003.

In the Extras section, Barbara Mansfield did not play a Slave but Pat Ambrose did. "Gillian Smith" should read Gillian Smith throughout.



Having been sold as a galley slave, Ian plans his escape with fellow captive Delos.

The Web Planet

Wonderful World **BY STEPHEN JAMES WALKER**



A Zarbi twitches nervously as it awaits the result of Season Two's 'Most Convincing Giant Insect Award'.

control console to spin round! It was a relief when, later, a Zarbi was repelled as it tried to force its way in through the doors.

Another reason why *The Web Planet* stuck so vividly in my memory was that I was able to relive it not only in my mind but also through Bill Strutton's wonderful novelisation, in its original hardback edition complete with glorious red dust-jacket and spooky illustrations. I was lucky that my aunt was a librarian, and so could withdraw the book as often as I wanted. The fact that Strutton's take on the whole thing was somewhat skewed – his description of the TARDIS interior was at odds with its on-screen form, and he continually referred to the Doctor as "Doctor Who" – only enhanced the weirdness for me.

Years later, when Doctor Who fandom became established, I was gratified to find my positive memories of *The Web Planet* reinforced by some highly appreciative reviews. Then, in the early 1980s, I was finally able to see a bootleg video of the story, and enjoy it all over again. And enjoy it I certainly did! It seemed to me to stand as a superb illustration of the compelling storytelling, breathtaking inventiveness and downright boldness that typified early Doctor Who.

It's not overstating things to say that I was shocked when I first heard someone deriding *The Web Planet* as a shoddily-made story featuring a bunch of extras prancing about in silly insect costumes. Today, though, that sadly seems the prevailing view.

John Nathan-Turner talked about long-time fans watching vintage Doctor Who through rose-coloured glasses. His argument seemed to be that if we could only see things in the cold light of day, we would realise that the old stories paled by comparison with modern-day triumphs like *TimeFlight* and *The Twin Dilemma*. I think he was mistaken. At the risk of straining the analogy, I believe the truth is that most younger fans, who've come to the early episodes only later, are watching them through very dark sunglasses. Because their view is obscured by the quality of these vintage classics because of over-familiarity with layers of unrealistic expectation, born of over-familiarity with the expensively-produced, digitally-recorded, slickly-edited, CGI-enhanced, short-attention-span-inducing TV of today.

Some years ago, I wrote an article for *DWM* in which I argued that, in order fully to appreciate Doctor Who, you had to have seen the episodes in their original context, when they first went out. This led a friend to describe me as the grumpy old man of the Doctor Who world. While that's not an image I'm keen to cultivate, I still think I had a point. And that's why I consider myself fortunate to have grown up when I did, in the mid-1960s, a golden age for TV, and a golden age for Doctor Who.

William Hartnell's Doctor was my first childhood hero. I didn't grow up watching his stories on UK Gold, either. I am fortunate to be old enough – just – to have seen their original transmission. And I do mean fortunate.

One of the things that made Doctor Who so appealing to me, as a child, was the escapism factor. Watching each episode – and subsequently re-living it in my mind – I would be taken out of my own, rather dull life and transported to some exciting historical or, better still, alien location. I think that is why I regarded *The Web Planet* with something akin to awe. No previous story had so successfully depicted a truly alien environment.

I also found this an unusually scary story. Of course, Doctor Who could often be scary. But the scariness was ameliorated by the reassuring presence of the Doctor and his companions, who seemed comfortably self-assured and resolute in the face of danger. In *The Web Planet*, though, the travellers appeared uncharacteristically bewildered and unsettled by events. They even found themselves threatened within that ultimate sanctuary, the TARDIS, by a mysterious force that could cause the

DWM ARCHIVE

DWM 286

COMMISSIONING

Mon 28 Sep 64 Doctor Who and the Webbed Planet (N) scripts commissioned for Fri 13 Nov 64

PRODUCTION

Mon 4 Jan 65 Ealing Film Studios
Stage 2: Plain/Pool (Die in acid)/Model TARDIS/Cave (bracelet in acid)/Model Carsenome
Tue 5-Wed 6 Jan 65 Ealing Film Studios Stage 2: Plateau (ambush)
Thu 7 Jan 65 Ealing Film Studios Stage 2: Plateau (flying Menopra)
Fri 8 Jan 65 Ealing Film Studios Stage 2: standby day
Mon 11 Jan 65 Ealing Film Studios Stage 2: Plateau (re-mount)
Fri 22 Jan 65 Riverside Studio 1: The Web Planet
Fri 29 Jan 65 Riverside Studio 1: The Zarbi
Fri 5 Feb 65 Riverside Studio 1: Escape to Donger
Fri 12 Feb 65 Riverside Studio 1: Crater of Needles
Fri 19 Feb 65 Riverside Studio 1: Invasion
Fri 26 Feb 65 Riverside Studio 1: The Centre

RADIO TIMES

Sat 13 Feb 65 The Web Planet:



The Venom Grubs ... or ... trundle into action.

➤ Dr Who and Ian investigate an unknown force.
 Sat 27 Feb 65 *The Zarbi*: A growing web building is enveloping the Planet. The travellers are imprisoned in its mesh.
 Sat 6 Mar 65 *Escape to Danger*: Dr Who and Vicki challenge the Zarbi. Ian makes a desperate attempt to find Barbara.
 Sat 13 Mar 65 *Crater of Needles*: A slave colony break-out is successful – and the Menoptra spearhead faces a disaster.
 Sat 20 Mar 65 *Invasion*: The travellers move in for the final battle, unaware of what awaits them.
 Sat 27 Mar 65 *The Centre*: Ian and Barbara attack – but Dr Who and Vicki have been taken to the centre of the web.

"8 ... 9 ... 10!
 Coming! Ready or not!"

ARCHIVE EXTRA



- William Hartnell was taken ill during the recording of the serial; for one episode he had only done one day's rehearsal prior to recording.
- Friday 22 January 1965: Before recording *The Web Planet*, a photocall was held during camera rehearsals at 4.30pm to get more publicity shots of the Zarbi.
- Friday 29 January: Another photocall was held before recording *The Zarbi* and concentrated on shots of Barbara with the Menoptra, and the Doctor and Ian facing the Zarbi.
- Thursday 4 February: At 8pm, a special trailer of the Zarbi (played by Gerald Taylor, Robert Jewell, John Scott Martin and Kevin Manser) arriving at BBC Television Centre to make the new serial was filmed as part of a Radio Times trailer by producer Tom Fry.
- The novelisation, *Doctor Who and the Zarbi*, was later reissued as Book No 73 in the Target Library.
- Australia broadcast the serial and screamed it uncut with a 'G' rating from February 1966 with a repeat from December 1966, and most recently in December 2003. Although New Zealand purchased the serial in September 1967, they did not transmit it until July 2000.
- In the cast section, "Jocelyn Birdall" should read Jocelyn Birdsall.
- Bill Strutton died in November 2003.

The Crusade

QUM ARCHIVE

DWM 259

COMMISSIONING

Sun 1 Nov 64 'Serial O' scripts (latterly *Dr Who and the Crusades*) commissioned for Fri 8 Jan 65; delivered by Wed 6 Jan 65 (Episode 1), Thu 7 Jan 65 (Episode 2), Fri 15 Jan 65 (Episodes 3 and 4)

PRODUCTION

Tue 16 Feb 65 Ealing Film Studios: Forest/Ian attacked by bandit/Ants
 Wed 17 Feb 65 Ealing Film Studios: Forest/Street with Arches
 Thu 18 Feb 65 Ealing Film Studios: Street with Arches
 Fri 5 Mar 65 Riverside Studio 1: The Lion
 Fri 12 Mar 65 Riverside Studio 1: The Knight of Joffa
 Fri 19 Mar 65 Riverside Studio 1: The Wheel of Fortune
 Fri 26 Mar 65 Riverside Studio 1: The Warriors

RADIO TIMES

Sat 3 Apr 65 *The Lion*: A King is ambushed and Barbara is taken prisoner by the Saracens.
 Sat 10 Apr 65 *The Knight of Joffa*: Ian leaves Richard's camp to rescue Barbara – and arrange a marriage!



It suddenly struck the Doctor that Ben Daheer might just have been winding him up about his name ...

hindsight, I was actually babbling like a delusional trying to justify his fantasies to a total stranger.

I finished my slightly shell-shocked tirade and a lengthy, non-plussed pause ensued. I must've looked a little crestfallen, and so sportingly my audience rallied. "Great, Steve, yes. That's great news. Well, we'll have to look into that. Keep me up to date. Cheers."

I found I felt not just a little disappointed by his reaction, but also a touch guilty. Because deep down, I found I felt a little non-plussed too. A missing episode discovered – and it was from a historical, part of which already existed. Why couldn't it have been a chunk of vintage Troughton, or Tenth Planet Episode 4, or ...

The Crusade was a story I'd seemed to spend a lot of time avoiding. As a five-year-old buying his first Target Books in 1976, I left Doctor Who and the Crusaders till I'd run out of alternatives. While Hartnell looked agreeably spooky with his coat of moons and planets, this was clearly a book about knights and sword fighting. It wasn't about space adventures and monsters. Indeed, I still remember the pang of ungrateful disappointment when my Mum handed over a copy on her return to the shops one Saturday afternoon.

And that's sort of how I felt when I learned of *The Lion's* existence. We already had *The Wheel of Fortune* – albeit a blurry version sandwiched between off-putting snatches of guerning McCoy – and we had the script book, which showed how good the dialogue was and everything, but ... Why couldn't it have been *The Massacre* part 4, or *Evil* Episode 7, or ... But it was still A Find. An Event. And when I received my copy, naturally I stuck it in the office VCR with some anticipation.

And I realised I was a fool, and that that was brilliant.

Hartnell waving a sword! Ian backing out from the poky studio forest and finding himself choreographed on film! Hartnell japing behind tables with the clothes trader. And some surprisingly bloodthirsty swordplay. So much of this episode cannot be conjured by the soundtrack alone, or from a flat reading of the script ...

Encouraged, I turned to part three. And there's acting in it! How had I not remembered that? Real acting from everyone involved. The Doctor confronting Leicester – "You stupid butcher! I hate fools!" Barbara faced with killing Safiya, staring

At the time of writing, it's five years to the month since *The Lion* was returned to the BBC. As if to commemorate the anniversary, another Hartnell episode has turned up. It's an exciting rediscovery of the past as we look forward to Doctor Who's definite future. But back in early 1999, the recovery of *The Lion* was the only 'new' Who we had to look forward to.

I was still the Beeb's Doctor Who man at the time, and remember a sense of destiny swept over me as soon as word reached me of the find, early one morning. Immediately I marched into the head of BBC Video's office without bothering to knock. In my mind, I was stating my eloquent case for the rush release of this remarkable and important find. With



Prankster Hartnell chuckles at his hilarious 'kick-me' note.

at Haroun's knife: "Life... is better than this!" she protests. But frankly, early Doctor Who doesn't get much better.

The Lion was a brilliant and worthwhile find. My blind spot concerning The Crusade had been picked out. Watching those episodes reminded me why I love this dear old programme so much.

"There is something new in you, yet older than the sky itself," Joanna says about the Doctor. It's a beautiful, fitting line. Thanks to Whitaker's work defining the show's core concepts in those balcony, trail-blazing early days, I'm sure it's a line that will be just as applicable to the upcoming new series. Let's just hope there's a historical adventure in the mix too.

➤ **Sat 17 Apr 65** The Wheel of Fortune: Dr Who and Vicki find intrigue – and Barbara, a friend.
 ➤ **Sat 24 Apr 65** The Warriors: Dr Who and Vicki make an enemy – and Barbara meets the Knight of Jaffa.

Ian falls prey to a pickpocket while catching 40 winks.

ARCHIVE EXTRA

- **Friday 12 March 1965** The Knight of Jaffa was recorded between 8.30pm and 9.45pm
- **Friday 19 March** The Wheel of Fortune was recorded between 8.30pm and 9.45pm
- **Doctor Who and the Crusaders** was later issued as Book No 12 in the Target library. The Belgian version appeared in 1974 and the Portuguese version in 1983.
- A 16mm film recording of The Lion was returned to the BBC in January 1999, having been located by fan Neil Lambess as part of a collection owned by film dealer Bruce Grenville in Auckland, New Zealand, in 1998. With the recovery of The Lion, The Crusade episodes were cleaned up by the Doctor Who Restoration Team and released with The Space Museum as a special box set in June 1999; postcards of images from both serials were included in the box along with a keyring and a CD with the soundtracks of The



Barbara and Safiya hide from the wicked El Akir and his men.

Knight of Joffo and The Warriors. Paul Vanezis directed special linking material to help bridge the missing episodes which saw William Russell again playing Ian Chesterton, acting to a script by Stephen Cole. This was recorded on Tuesday 23 February 1999 in the dining room and library of Ian Levine in Ealing Common.



The Space Museum

We Gotta Get Out Of This Place **BY ALAN BARNES**



"Well how do I know I can trust you?"
 "Hello? Do I look like a villain with this hair?"

proposals for a relaunched Doctor Who. The main thrust of this unusual update, if I recall correctly, was an ongoing arc detailing the Doctor's involvement in the timeless struggle between the Ponytail People (good) and the Bun People (bad). I hate to come over all Richard Littlejohn (and I doubt he'd be terribly keen), but: You Couldn't Make It Up.

Or so I thought, until I began reviewing The Space Museum, in which the Parting People (good) rise up against the Bouffants (bad). And that's pretty much the extent of the characterisation of the Xerons and the Moroks: a spat between the boring and the bored. To watch The Space Museum is to watch Doctor Who as the inconvertible unconverted do: to bear witness to a sequence of bugely portentous but quite empty mechanics performed by whey-faced men with dreadful hair; to laugh at the idea that such aimless, outmoded nonsense remains groundbreaking and artful, regardless of what it meant to its audience of thirty or more years in the past. Ian is, therefore, being astonishingly prescient when he suggests early on that his situation is "something like The Dark Side of the Moon."

The unpalatable truth is, like much of the fag-end of Season Two – The Web Planet on one side, The Chase on the other – the majority of The Space Museum is children's annual bilge, unworthy of any serious contemplation. Yes, it's impossible to deny that its first episode is extraordinary to some degree: the TARDIS crew rendered intangible, invisible ghosts, leaving no footprints as they walk their way to the end-of-episode revelation that they will shortly become static exhibits in a museum of the queer. But for all its video-reversing and photocaption montage – not to mention the bonkers accompaniments of modernist composers Jack Trombey and Eric Siday – it's a

DWM ARCHIVE
 DWM 316

COMMISSIONING
 circa Oct 64 Commissioning details not available

PRODUCTION
 Thu 11 Mar 65 Ealing Film Studios; TARDIS (broken glass)/Model rocket ships/TARDIS departs
 Fri 2 Apr 65 Television Centre Studio 4; The Space Museum
 Fri 9 Apr 65 Television Centre Studio 4; The Dimensions of Time
 Fri 16 Apr 65 Television Centre Studio 4; The Search
 Fri 23 Apr 65 Television Centre Studio 4; The Final Phase

RADIO TIMES
 Sat 1 May 65 The Space Museum: The Tardis materialises on the planet Xeros, a space museum – and the travellers find some very strange exhibits.
 Sat 8 May 65 The Dimensions of Time: The travellers pass through the fourth dimension – and Dr Who must change the future.
 Sat 15 May 65 The Search: Ian, Barbara and Vicki help a revolution – only its success will help Dr Who.
 Sat 22 May 65 The Final Phase: Dr Who is the subject for an experiment; and the Tardis is captured by the Moroks.

I shouldn't bring this up – it's wicked to mock the afflicted, after all, and more to the point it will probably cost Doctor Who Magazine one subscriber – but getting on for ten years ago now, the DWM office began receiving the first of an irregular series of



Tor (Jeremy Bulloch) strikes a heroic pose. Or near enough.

premise, a promise unfulfilled: like an Englishman and a Scotsman waiting for an Irishman who'll never, ever show; or a sentence with no conclu

This, presumably, is why *The Space Museum* is the last of the 'sideways' serials, after *Inside the SpaceShip* and *Planet of Giants*. From early in its development, Doctor Who was supposed to rotate three types of narrative – 'future', 'past' and 'sideways', the latter showing the TARDIS travellers caught up in laterally-imagined dimensional diversions. It's not hard to see how *The Space Museum* must have stopped this intention dead, that its inability to develop itself any further than a simple 'what if?' proved the strand unviable to the programme's producers.

ARCHIVE EXTRA

Wednesday 21 April 1965: Peter Hawkins' Dalek voice recording was performed at 6.30pm at Time Grove Studio R as part of the sound recording for *The Chase*.

The serial was repeated in New Zealand in July 2000 and in Australia in December 2003.

In the Cast section, "Michael Golden" should read Michael Gordon.

"Cor, look at the size of that thing! Give me a hand in turning it over so we can make it snow ..."



The Chase

Ticket To Ride **BY JAM VINCENT-RUDZKI**

DWM ARCHIVE

DWM Summer Special 1993

COMMISSIONING

Wed 16 Dec 64: *Doctor Who* and the Daleks (III) scripts commissioned for Sat 30 Jan 65; drafts delivered by Thu 25 Feb 65

PRODUCTION

Fri 9 Apr 65: Camber Sands, Camber, Sussex (Desert)
Mon 12 Apr 65: Ealing Film Studios Stage 3: Abraham Lincoln/Court of Queen Elizabeth I
Tue 13 Apr 65: Ealing Film Studios Stage 3: Ship
Wed 14 - Thu 15 Apr 65: Ealing Film Studios Stage 3: City (Battle between Daleks and Mechanoids)
Fri 30 Apr 65: Riverside Studio 1: The Executioners
Thu 6 May 65: London: Albert Embankment/Black Lion Gate, Kensington Gardens/Houses of Parliament/Piccadilly Circus/Trafalgar Square/White City Underground Station (Ian and Barbara back in London)
Fri 7 May 65: Riverside Studio 1: The Death of Time
Mon 10 May 65: Ealing Film Studios Stage 3/Backlot: Bus/Garage (Ian and Barbara back in London)
Fri 14 May 65: Riverside Studio 1: Flight Through Eternity
Fri 21 May 65: Riverside Studio 1: Journey into Terror
Fri 28 May 65: Riverside Studio 1: The Death of Doctor Who
Sat 4 Jun 65: Riverside Studio 1: The Planet of Decision

AUDIO TIMES

Sat 29 May 65: The Executioners. The Daleks conceive a plan – to exterminate Dr Who and his friends!
Sat 5 Jun 65: The Death of Time. The travellers are taken prisoner – and the Daleks arrive on Aridius.
Sat 12 Jun 65: Flight Through Eternity. The chase through



ast episode, in an amusing reversal of the space-travelling sequence seen in the series' third story, we were summoned to see the Daleks reappear, tracking the travels of the good Doctor and his companions through time and space and ready to destroy them.

Now our four intrepid travellers are taking advantage of an unusual lull in their adventures to relax on the curiously named planet Aridius (odd name for what was once a water planet), but they will soon find themselves relentlessly pursued through Eternity and Infinity by Daleks bent on their extermination! During this mad scramble across the Cosmos the

One could argue that *The Celestial Toy Maker* and, more likely, *The Mind Robber*, would attempt a similar slant – but both of these remain rooted in the Doctor-fights-villains-and-monsters tradition of the 'future' tale.

And so ended *Doctor Who's* flirtation with high-concept science-fiction and fantasy proper, and the beginning of the exhibition that its so-called sci-fi is nothing more than an adventure runaround with futuristic knobs on. One can only imagine what freak-out fantasies we might have missed, and all because *Doctor Who* at the crest of its 1960s success wasn't required to weave a story more demanding than a teased-out tangle between types of tonsure. Tragic.

A Dalek. On a beach. Sorry, but this Special is 100 pages long and eventually one's captioning faculties begin to dissolve.

mystery of the *Mary Celeste* will be resolved, tourists to the Empire State building will see more than they expected, an exhibition will baffle both sets of time-travellers, the Doctor will meet himself – the first 'Two Doctors'? – and a battle on an alien planet will leave a city destroyed, the Daleks defeated, and the Doctor losing two friends.

You know, that doesn't sound bad at all, and when I saw this story on its first transmission it terrified me, as did most *Doctor Who* then. Does it now?

No, of course not.

I'll be the first to admit that *The Chase* is a bit of a farce in many places, but in amongst all the cheap effects, over-ambitious storylines and problem-riddled production there is 'something'. You have to want to see it, and you have to like this period, otherwise you'll just see a rather quaint TV programme from the 1960s that won't leave much of an impression. Oh dear, have I been talking to the Doctor's guru again ...?

What holds this serial together is the glue of conviction; that of the principal cast in particular. As in the best *Doctor Who*, if the people making the series before and behind the camera believe in what they are doing, then you can become caught up in that – somehow transmitted – belief. You really have to catch that feeling to be able to overcome the shortcomings of the production, such as the jungle on Mechanus which was more of a surrealistic interpretation than a convincing representation – a similar sympathy with the series being needed with *The Web Planet*.

The belief was best seen in the strong comradeship of the four TARDIS travellers, which was a major component of the series but particularly emphasised in this story. Only in *Inside the SpaceShip* and *Planet of Giants* was the group entirely on its own before, unaided by friendly aliens or otherwise; they only had each other to rely on. And then even this was put in jeopardy, when – surprisingly, if you think about it – for the first time a companion was left behind in the confusion of a hurried departure. The fleeing travellers' emotions are torn between continuing their escape, lamenting the loss of a companion, and frustration that the TARDIS is incapable of going back.

This is not dealt with much at that point in the story as events move on, but at the very end there is a fantastic 'early end' to the chase itself as Ian and Barbara see the opportunity to return home. All four of the regular cast give everything in this scene. At the start of the story our view of the travellers as a 'family' were reinforced as they relaxed and joked in each

others' company – and now they are being torn apart. Those last scenes still bring a lump to my throat.

And I haven't even mentioned the excellent Dalek-Mechanoid battle with those pepper pots politely stating, "You will be exterminated!".

A mutant and a gentleman, it seems ...

ARCHIVE EXTRA

❖ **Synopsis:** The title for the final episode should read *The Planet of Decision*.

❖ **Sunday 10 January 1965:** Terry Nation submitted a list of adventures (which he referred to as a "snow job") which he had planned for the new Dalek serial to Verity Lambert, commenting that the serial would cost more than usual. The *Pursuers* storyline noted that the Daleks were pursuing the Doctor because they had used their own time machine to look into the future and seen that he defeated their plans for "universal Dalek domination". Their first encounter was on the planet "Aridus" where the day lasts only four hours. When the Daleks demand that the travellers are handed over to them, there is debate among the Aridians and the group is pursued through the 'old city' by Daleks, Aridians and "things" before friendly Aridians help them regain the TARDIS. Additional suggested landing sites were "ancient Egypt, where one of the Daleks is destroyed, and the primitive people of the land build their pyramid over the spot where the Dalek lies" (an idea later recycled in plans for *The Daleks' Master Plan*) and "the planet Stygian" which has different 'light waves' thus "All living matter is invisible." Mechanus had "a society of machines ... built by man-like creatures a thousand years before ... destroyed by their own invention ... the machines created new versions of themselves ... built into their memory cells, the order to kill." The story was to climax on "the planet Vapuron, the land of mists".

❖ **Tuesday 2 February:** It was noted that the BBC Daleks on loan to Belle Vue Zoo Park would be needed back by the start of March.

❖ In the draft scripts – where the serial was entitled *Dalek Three* – the script for the first episode suggested that for the Gettysburg Address the team could "use stock film from the Raymond Massey picture" (the 1962 movie *How the West Was Won*). The sequence with Shakespeare was different; Shakespeare furthively meets Francis Bacon and purchases another play entitled *The Tragicall history of Hamlet, Prince of Denmark* which he wants to retitile *The Blooded Dogger*. As the image fades, Doctor Who explains how he met Bacon once and that this was a charade which he and Shakespeare liked to play out to create controversy. Vicki gives the date for the Beatles sequence as 1994 although the TV announcer is wearing a "suit of the 21st century"; he introduces the Beatles performing on the fiftieth anniversary of their TV debut (17 October 1962 in real life) and the broadcast is on "the Tri-dimensional Colour television service of the BBC". The tentacle which appears from the sand has an "unwinking, moist eye" on the end. Ian and Vicki are held captive in a tunnel aloze by a guarding Mire-Beast ("glistening and horny ... an octopus ... or a squid. It's [sic] two main tentacle's [sic] (operators arms) are its main weapon. There is no real head. Just a stump where the periscope eye emerges."

❖ In the draft script for *The Death of Time*, more Daleks emerge from the sand. The Aridians are "tiny men with vast humped backs ... so high are these distorted shoulders that their heads appear in the middle of their bodies. They wear close fitting clothes ... made from skins of the Mire Beast. They are incredibly ugly facially. The mouth distorted and a secondary set of eyes on their foreheads. Thick black hair hangs lankly ... Their hands have only four fingers each ... twice as long as human fingers. Arms appear to trail to the ground". The Aridian who detonates the explosive (later named Prondyn) is an Aridian Miner. In the Aridian city, there is a caged Mire Beast kept behind glass which later escapes.

❖ The draft script for *Flight Through Eternity* describes Morton Dill as a "rather gawky young man ... cast in the Hollywood mould of the southern hayseed come to the big city". Vicki says that New York was destroyed in the Dalek invasion of 2065 with Nation noting "Can you check the date of Dalek Invasion of Earth as recorded in second Dalek episode?". Captain Benjamin Briggs was described as "37. A New Englander" while Albert C Richardson was "an American sailor of the Eighteen Seventies." One of the sailors says that it is bad luck to have women aboard sailing ships, and Briggs reminds him it is 1872 and not the dark ages (Briggs' wife and child are not on board in this version). The draft script notes the name of the ship as "Marie Celeste", adding "In actual fact, she was the Mary Celeste. However, I think for our purposes we should use the more generally known name". The script continued through to the material in the haunted house with the cliffhanger coming where Barbara is caught by

the revolving wall. Dracula is "A magnificent figure in full evening dress ... Gives a most charming smile. Speaks with a middle European accent"; he kisses the hands of the women and asks them to call him "Gregor".

❖ In draft form, *Journey into Terror* noted that Frankenstein's monster should be "in the traditional Karloff costume" (referring to the 1931 Universal horror movie *Frankenstein* which featured Boris Karloff as the monster). The Doctor and Ian discuss the horror stories of Bram Stoker, Mary Shelley and Edgar Allan Poe. When the Daleks trace the TARDIS, it is still in the year 1872 and in Transylvania. While Barbara and Vicki find Frankenstein's monster in the laboratory, a new arrival in the main hall is Baron Frankenstein who chats to the Doctor and Ian about his work to create life, and says that Count Dracula is his house guest. When the Daleks arrive, a blast from a Dalek gun fully energises the monster. The travellers escape from the Daleks in the laboratory using the secret passage back to the hall, but lose Vicki en route. After the TARDIS has departed, Barbara and Ian ask the Doctor how they can have met fictional characters, and the Doctor confirms that the ship was in neither time nor space but an area of human thought created from belief (the fun fair element did not appear in this version). After the Daleks despatched the duplicate Doctor from their vessel there was an extra scene of the Doctor, Ian and Barbara in the dark jungle of Mechanus being approached by a fungoid ...

❖ The draft script of *The Death of Dr Who* outlined the fungoid as "a black glistening creature of sponge ... as tall as a man. Shaped like an egg ... The texture of its 'skin' can only



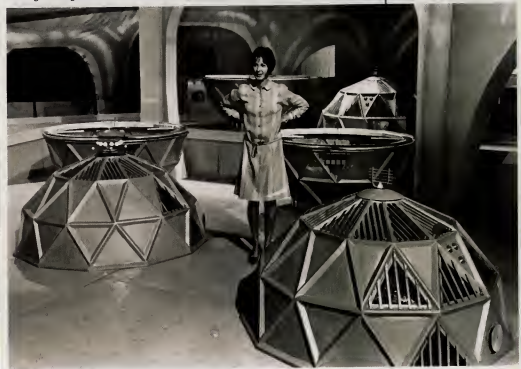
A colour picture of a Fungoid! Reason enough for celebration in our book. Get the gin out ...

➤ time continues – and the Daleks are closing the gap.
Sat 19 Jun 65 *Journey into Terror*: A new, and deadly, weapon is built by the Daleks; and Vicki steals a ride.
Sat 26 Jun 65 *The Death of Doctor Who*: The jungles of the planet Mechanus hide new and fearful terrors; and Dr Who must die.
Sat 3 Jul 65 *The Planet of Decision*: The Daleks close in for the final battle – and the travellers turn to fight.



A Mechanoid lights up a crafty fog with dire consequences.

"Ssssh! If we keep quiet then Verity'll never work out where we've all gone!"





Top space-pilot Steven Taylor cooped up in his Mechnoid cell.



Dalek designer Ray Cusick explains to his baby all about rubber-tight castors.

A couple of Aridians. Poor, poor Hywel Bennett ...



be described as "like tripe." The robot Dr Who attempts to kill Barbara with a knife and there is a brief fight between the pair. When the real Doctor arrives he comments "There's not room in the Universe for two doctor Who's". The Doctor confesses that in "times of stress I have a very macabre sense of humour" as he pretends to be his robot double for a moment after defeating his double, adding it "should make an interesting item for my memoirs. The Death of Dr Who ...". The city was described as "A real Frank Lloyd Wright edifice". At the end of the script, the travellers are confronted by "a Mechon. (Say Meck-on) It is a mechanical robot that moves on the same principle as the Daleks ... legless. [It] is shaped like a large spinning top. Slightly convex at the top ... Imagine a capstan with a pronounced top. Sprouting ... antennae ... there are a number of flashing discs built into the surface of the Mechon ... voice might be produced in the same way as the voice in the recording of 'Sparky and the Magic Piano'."

■ In the draft of *The Planet of Decision*, when the travellers enter the city they see a robot

cleaner. The character of Steven was "Roger Bruck ... a man of thirty five, well built and wearing a one piece uniform that might be one day standard for a space crew"; his cell was furnished like a room of 500 years in the future. Bruck (who does not have a panda mascot) says he was commanding a probe in deep space when he had a flare out; his crew got out in the main life rocket but his capsule was dragged to Mechanus. The Doctor had not made an anti-Dalek device in this version, and in the battle the Mechs "have built in attack rays" which are like flame throwers. When Vicki panics on the roof, Barbara knocks her out with a blow to the jaw and she is lowered down unconscious. Ian pushes a Dalek off the roof of the city as well. The script ends with the travellers outside the TARDIS where Nation writes to story editor Dennis Spooner "From here Dennis, it's all yours. If our time travellers go on their way, we can give Bruck the Dalek time machine. There are infinite [sic] variations."

■ Thursday 25 February: Lambert sent the draft scripts to director Richard Martin, commenting that she was happy with their "movement and action" and acknowledging that sections were "tongue-in-cheek". She was concerned about the realisation of the Mire Beast and the Fungoids after the problems with the Slyther on *The Dalek Invasion of Earth* and felt that Nation's description of Aridians was too "unpleasant looking". There was also concern that Journey into Terror was out of style, and it was felt that this episode might be replaced. The producer also noted that Nation's background story for the Mechs was inadvertently similar to the rejected scripts for *The Masters of Luxor*.

■ While Martin was on leave in early March 1965, Lambert informed the design department that there would be no location filming on the serial. However, when Martin returned he decided that some minimal shooting was desirable for the first two episodes to get shots of various characters on the surface of Aridius. Design work for these items was kept to a minimum. When Martin returned from leave, on Wednesday 3 March Lambert asked him to keep costs down. Remembering the overspend on the Zarbi, a larger budget was allocated to the serial.

■ Of the two designers on the serial, John Wood focused on the Empire State Building and the *Morgel* castle while Raymond Cusick concentrated on the Dalek time machine, the Haunted House and the Mechnoid city.

■ Friday 9 April 1965: For the filming at Camber Sands in Sussex, permission was obtained from East Sussex County Council for local resident Laurence Nesbitt to be paid by the BBC to dig two holes six feet wide and five feet deep with timber shoring; one was to bring the buried Dalek out while the other was the trap for the Dalek set by Ian. The lightweight Dalek was referred to as a "hover Dalek".

■ Martin originally wanted Max Harris to compose the music for the serial, but the work was undertaken by Dudley Simpson. Music recording for the serial took place from 2pm to 6pm on Tuesday 20 April (for the first three episodes) and 1.30pm to 5.30pm on Thursday 22nd April at the Olympic Sound Studio (for the last three episodes). Instruments used included the celeste, xylophone, marimba, vibraphone and electronic organ.

■ David Graham pre-recorded most of his Dalek voices for the serial. The first session was for the film sequences on *The Planet of Decision* and took place from 11am to 1pm at Room 9 in Maida Vale on Tuesday 20 April; Graham was then joined by Hawkins for recording of *The Executioners* and *The Death of Time* at Lime Grove Studio R from 5.30pm to 6pm the next day, and then did further recording on his own for these two episodes on Wednesday 5 May; Graham's Dalek voices for *Flight Through Eternity* and *Journey into Terror* were then recorded at 5.30pm in Lime Grove Studio R on Wednesday 12 and Wednesday 19 May respectively.

■ The Drama Synopsis for the un-named serial still referred to the "Mechons". The later Promotional document for *The Chase* was amended to refer to "Mechonoids" and promoted a guest cast including Peter Purves, Dennis Chinney, David Blake Kelly, John Maxim, Peter Hawkins and David Graham.

■ In the camera script for *The Executioners*, there was extra dialogue between the Doctor and Barbara while they sunbathed; Barbara tells the Doctor that he has been travelling too long, but she admits that she cannot say how long ago it was they met in the London junkyard. She recalls a holiday in Cornwall where their car broke down outside Exeter and, after a tow from a circus lorry bound for Fishguard, they ended up in Ireland with a troupe of performing seals ("Sounds a fishy story to me," says the Doctor). The stage directions for the serial referred to the Dalek time machine as the Dardis. The camera script for *The Death of Time* included two extra film sequences; 15" of Vicki running up a sand dune, and 20" of Ian on the sand banks at night. Originally on *Flight Through Eternity*, the Bosun and Willoughby were to be credited as "Sailor 1" and "Sailor 2". In the camera script for *The Death of Dr Who*, the Mechon which appears at the cliffhanger says "I am 4, 3, 2, 1 Mechnoid". The London sequence in *The Planet of Decision* was only vaguely scripted by Dennis Spooner; in this, the DARDIS (the Dalek time machine) lands near an engineering firm, and the film interlude was to end with a shot of the bus driving away. This episode also had an extended living quarters scene where Steven asks Vicki and Barbara how they picked Mechanus to land on, and Barbara explains to Steven about the Daleks.

■ Thursday 1 April: The costume notes for *The Executioners* describe the TV announcer as being dressed in the fashions of 2014AD. Similar notes on Thursday 8 April for *Journey into Terror* date "Frankenstein" as from around 1818 and *Dracula* from 1879.

■ Friday 2 April: The production team contacted Top of the Pops about obtaining material with the Beatles for *The Executioners* but discovered that most programmes were wiped after broadcast. They were offered a recording of 1 *Feel Fine* made at Riverside Studio 2 on Monday 16 November 1964 and broadcast on Thursday 3 December. However, the Beatles were to record their latest release, *Ticket to Ride*, the following week at Riverside Studio 2 on Saturday 10 April for broadcast on Thursday 15 April. One minute of this item was transferred onto 35mm to be inserted into *The Executioners*.

■ *The Executioners* and *The Death of Time* were rehearsed at the Drill Hall at 58 Bulwer Street in London, Flight Through Eternity and Journey into Terror at the TA Centre located at Artillery

House on Horn Lane in W3 and The Death of Doctor Who and The Planet of Decision at the Drill Hall at 239 Uxbridge Road.

Friday 30 April 1965: As with all the episodes except *Journey into Terror*, The Executions was scheduled for taping between 8.30pm and 9.45pm, although there was a 10-minute over-run on the first week caused by the fact that Shawcraft had not delivered props for rehearsal. The episode opened with a filmed reprise from the end of *The Space Museum: The Final Phase*. Ray Cusick designed the book jacket for *Monsters from Outer Space* as read by Ian. The stargaze photocaption was of the Cepheus Spiral Nebula taken by the Mount Wilson Observatory and came from Fox Photos Ltd. Two recording breaks were planned; the first of these was before the Doctor and Barbara saw the Daleks on the visualiser, allowing Jacqueline Hill to move from the Desert set to the TARDIS interior, and the second came before dawn on Aridius which allowed Hill and William Hartnell to be covered in sand as well as letting the crew strike the TARDIS. Photocaptions were used to show the twin suns of Aridius from the TARDIS crew's point of view. The closing credits rolled over the model film of the Dalek emerging from the sand.

Thursday 6 May: In late April it had been arranged that the London sequences for *The Planet of Decision* would be handled by director Douglas Camfield as part of the pre-filming effort for *The Time Meddler*. Camfield planned part of this sequence as rostrum stills, and arranged a photocall for Jacqueline Hill and William Russell at 2pm. The locations in London were planned to include the Houses of Parliament, Westminster Bridge, Trafalgar Square (feeding the pigeons and paddling in the fountain), Piccadilly Circus or Regent Street (having an ice cream and window shopping) and Hyde Park (for shots with a police box, ducks, statues and the characters fishing or rowing).

Friday 7 May 1965: A photocall for *The Death of Time* was held at 3.45pm to get shots of the Daleks and the crew with the Aridians (in a posed scene involving a fallen Ian which had nothing to do with the serial). The photocaption of Aridius obtained from Paul Popper Ltd was actually of Bechuanaland in the Kalahari Desert. Several recording breaks and pauses were scheduled during the evening: The first came mid-way through the first scene with Vicki and Ian in the tunnels, allowing Maureen O'Brien and William Russell to reposition themselves on the set. Another allowed the two searching Daleks to be removed from the desert set and have Hartnell and Hill get into position for their next scene in – supposedly – a different part of the desert. A third recording break allowed the part of the desert set with the airlock in it to be redressed, just before the scene where the Aridians escorted the Doctor and Barbara into their city. The fourth break allowed Russell to move back to the tunnel set after the single shot scene where Ian sees the Dalek guarding the TARDIS. Three more recording breaks were planned for the scene where the TARDIS crew lure the Dalek away from the ship to allow them to get to and move around the desert set; it was planned that the film of the Dalek falling into the hole in the ground should be done as an inset shot. The final recording break was to allow the TARDIS prop to be removed after it was dematerialised by cross-fading to a photocaption of the empty desert. Photocaptions were again used for the Aridian suns. The closing

credits were shown over a shot of a Dalek moving past. This episode and the next both over-ran in studio because of problems with cutting to the 35mm film sequences and the lack of a fast rewind machine for retakes.

Monday 10 May: Back projection was used for the bus sequence at Ealing which was filmed, along with scenes outside a backlot garage, as part of the film work on *The Time Meddler* by Camfield.

Thursday 13 May: The Grey Lady, with her cry of "Unshriven!", was a late addition to the cast for *Journey into Terror*. At this point Michael Taylor had still to be cast; the character had been re-named by early May.

Friday 14 May 1965: *Flight Through Eternity* began with a filmed reprise, after which six recording breaks and pauses were planned. The first – to reposition the cameras – came before the establishing library film of New York, while the second was to remove the TARDIS from the Observation Level set and the third and fourth were to set in and then remove the Dalek vessel. A break to adjust the lighting was planned for after the scene where Richardson saw the TARDIS dematerialise (an effect which had been pre-filmed at Ealing). The final recording break came just before the Daleks appeared on the Mary Celeste, allowing the TARDIS prop to be removed and to shift the Daleks over from the Dardis set. Once again, the TARDIS materialised and dematerialised on the Observation Level by means of cross-fading to and from photocaptions of the empty set (these having been taken at 10.15am that day), and the same approach was used with the Dalek vessel. Another photocaption showed a period sewing machine to indicate the deserted Mary Celeste; the name plate of the ship was originally painted as "Marie Celeste" and then corrected to "Mary



Celeste". The closing credits were shown over a shot of the Dalek time machine travelling through space and time. Recording on *Flight through Eternity* over-ran due to more problems incorporating the telecine film into the video recording. After recording was completed, Martin, Hartnell and Maureen O'Brien went to Lambert and commented that, as they had enjoyed working with Peter Purves, he might be suitable to play the new companion.

Lambert was unhappy about the Empire State Building set and later complained to Barry Leary of the Design Department on Wednesday 26 May. Leary responded on Wednesday 26 June saying that much of this was as a result of his team being supplied with information about the scripts later than required. On Wednesday 16 June, Lambert referred this, saying that the scripts had been delivered to design on time.

Friday 21 May 1965: After a photocall focusing on Dracula and Frankenstein's monster at 4.15pm, recording on *Journey into Terror* ran from 9pm to 10.45pm. The instalment began with a filmed reprise from the end of the

Stephen sings, the Doctor hums, Ian and Barbara decide to catch the next ship home.



Frankenstein versus the Daleks! Not as exciting as it sounds.

"No! Look, watch me again, closely. Here's the church, and here's the steeple ..."





Cool! Don't 1960s Daleks look fantastic in colour? They're the ones from that TV21 EP, by the way.



Once again the magic is destroyed for the kiddoes.

Lots of confused nonsense going on in a haunted house set. Much like the episode itself, really!



afternoon between 3pm and 3.30pm. For the main evening recording of *The Death of Doctor Who*, the first recording break came just before the end of the scene where Ian and the Doctor rescue Vicki from the Fungoids; this was to allow the Fungoids to be repositioned. The next break, after the short cave scene where the trio discover that Barbara has gone, was to allow the "gubbage cones" (as the tall vegetation props were referred to in the camera script) to be moved. The final break was to adjust the lighting for the scene where dawn rose on Mechanus. A caption slide was used to show Ian's point of view of the Mechanoid city. The *Next Episode* caption was shown over the travellers entering the Mechanoid lift after which the credits ran against black. Recording over-ran by 27 minutes to 10.12pm.

Friday 4 June: A photocall for the four established regulars plus Peter Purves was scheduled for 4pm during camera rehearsals. After a filmed reprise, the opening captions were shown over the travellers entering the lift. Despite the complexity of the episode, only three recording breaks were planned. The first came after the scene with the Doctor's party in the lift with the Mechanoid and allowed the regulars to move to the City set for the next scene; similarly the second break allowed them to move from Steven's Living Quarters to the Flat Roof set supposedly above them. The final break was to reposition the gubbage cones in the jungle set prior to the TARDIS crew approaching the Dalek time machine. Cross-fading of photocaptions allowed the TARDIS and Dalek ship to dematerialise from Mechanus. The closing captions were shown against a starfield background.

The *Planet of Decision* had two cuts made to it. The first was in the opening lift scene; when Vicki touches Mechanoid she gets an electric shock. Later when a Dalek confronted a Mechanoid, the latter originally replied "Zero 22 Escalate. Stop" to its attacker.

Sunday 13 June: Reviewing the story in the *Sunday Telegraph*, Philip Purser saw it as "a ramshackle old serial these days" noting that the Daleks were "fast losing their ancient menace; one of them has acquired a South London accent and another is undoubtedly queer"; this was one of the attempts at humour by Spooner that fell flat.

previous episode. The first recording pause came mid-way through the TARDIS crew investigating the Gothic Hallway to allow the boom mics to be moved, after which the next pause allowed Hartnell and Russell to move to the passageway set just prior to the arrival of the Dalek vessel. During a recording break before the Daleks appeared in the Gothic Hall, the Dalek vessel was placed in the set; mid-way through the next scene came a pause for the cameras to move again, and another break allowed the TARDIS prop to be removed from the Hall. Another break came before the scene of the Doctor, Ian and Barbara back in the TARDIS, while the final pause – for lighting – came before the scene of the Daleks operating their reproducer. Once more, the arrivals and departures of the TARDIS and Dardis were achieved by cross-fades to photocaptions taken at 10.15am. The closing titles ran over a shot of the fake Doctor, fading to a black background. Recording over-ran because some painted scenery not being dry had precluded a full rehearsal.

Friday 28 May: Insert recording of the sequences with the Doctor confronting his robot double were pre-recorded in the

Thursday 22 July 1965: An Audience Research Report was assembled on *Journey into Terror* compiling comments from 265 of the BBC1 Viewing Panel. The show had attracted 19% of the UK population (as opposed to 10% watching ITV) and the general verdict was that the show had been "very entertaining" and "refreshingly different from the usual run of Dr Who stories" with its blend of horror and science-fiction. Other viewers found it "rather a jumble" and felt that it may have given younger children nightmares. Some questioned why the Doctor's party always decided to split up and said that the show, even with the Daleks, was losing its appeal. The regulars were complimented on their performances, but technical shortcomings like the miming of the robot Dr Who were pointed out. The same day, an Audience Research Report was also compiled on *The Planet of Decision*, with the views of 241 panel members. Overall, this was felt to be "an exciting episode to end a varied and ingenious story in the Dr Who saga", with viewers regretting the departure of Ian and Barbara. Although the serial had not taken itself seriously, it had been very enjoyable and entertained the children. Some viewers were confused about the fate of Steven, and a minority were tiring of the Daleks.

Overseas payments for the serial were made under the title *Dr Who and the Daleks III*. The serial was sold overseas as 16mm film recordings to Australia (purchased May 1966, broadcast from October 1966 with a 'G' rating after cuts were made to *The Death of Time* and repeated the serial from February 1968 and in December 2003), Gibraltar, Singapore, Venezuela, Zambia, Nigeria, Barbados, The Caribbean, Chile, Mauritius, Iran, Mexico (broadcast 1967 and repeated 1973), Dominican Republic and Ethiopia (in 1971). The serial was first broadcast in New Zealand in July 2000. The 405 line videotapes of *The Death of Time*, *Journey into Terror* and *The Planet of Decision* were erased after clearance was given on Thursday 17 August 1967. *Flight Through Eternity* and *The Death of Doctor Who* were scheduled to be erased on Friday 31 January 1966, with the Executions cleared for wiping on Thursday 17 July 1966.

The *Chase* was released on videotape as part of *Doctor Who: The Daleks Limited Edition Box Set* by BBC Enterprises in September 1993. The sound effects of the TARDIS and Dalek Spaceship landings were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music.

The serial made its UK Gold debut in November 1993 and has been screened several times in episodic and compilation forms.

In the *Cast* section, William Hartnell was credited as Dr Who and "Mechonoid" was mis-spelt "Mechanoid" on 5. In Extras, some further detail is now available. Barbara Bruce, Kathleen Heath and Sally Sutherland were *Stout Taverdy Woman Tourists*, Monique Lewis was *Beautiful Woman*, Shaun Ryan was *Bold Foot Man*, Fred Haggerty, Gerry Wain and David Cannon were *Stuntmen/Soldiers*. Michael Summerford also appeared as an extra – most likely a Dalek or Mechanoid. In the *Credits* section, Brian Hiles was *Sound Supervisor* on 4, uncredited, while Douglas Camfield was the *Director* on film inserts for 6, uncredited.

The Time Meddler

Once Upon A Time **BY ANDY LANE**



"... And I'd have gotten away with it too if it wasn't for that meddling Doctor!"

a dodgy soundtrack. Sitting in a cold and muddy tent in Longleat.

Which is all a rather roundabout way of saying that I first saw *The Time Meddler* at a small convention in Blackpool in 1984, sitting on a table at the back of the room with a pint of beer in my hand, frazzled from a long drive up from Coventry in Gary Russell's car (with Craig Hinton sitting beside me, artificially aging a faked Terry Nation script by folding the pages and rubbing dirt into the creases, but that's another story) and a night sharing a hotel room with too many people who snored. And it was magic. It was brilliant.

The great thing about *The Time Meddler* is its sheer modernity, compared to the Hartnell stories that preceded it. There's something about the snap of Dennis Spooner's witty dialogue that makes it look like a different programme to the one we'd been watching up to that point. In many ways, the story marks a turning point in the direction of Doctor Who. It's the point at which dry educational history was abandoned in favour of history with a science-fiction twist. It's the point at which there's an explicit acknowledgement that the Doctor comes from a race of time travellers, rather than just being a lone inventor (one emphasised by *Doctor Who Weekly* and its feature on *The Time Meddler* which included a patently invented line where the Doctor says to the Meddling Monk, "To think that a fellow Gallifreyan would stoop so low!"). It's the point at which the writing style becomes a little more demotic. It's the point at which the directorial style becomes a little more close-in and fluid. It's the point at which you suddenly realise that none of the TARDIS crew – the Doctor, Steven Taylor and Viki – are from 1960s Earth. Or at least, that's the way I remember it from that hotel lounge, all those years ago.

At one point during the showing of the tape (hand-carried by Jeremy Bentham in a lead-lined casket and shown on a video recorder the size and shape of a suitcase, as I recall) Steven Taylor (so ably played by Peter Purves) proclaims, "I don't know much about history!" With one voice, everyone in the lounge sang, "Don't know much about hi-ology..." You just don't get that kind of feeling, sitting watching a nice crisp DVD copy. In fact, to those of us sitting there in that hotel lounge, all those years ago, the idea of cable, satellite and DVD would have seemed more like science-fiction than the TARDIS. And that really is a scary thought.

Strange as it may seem, there was once a time when most people didn't have video recorders. Time-shifting was not a recognised phrase. Cable was what connected the alternator to the battery in your dad's car. Satellite was something that evil megalomaniacs could use to fire lasers from space in James Bond films. And if you wanted to know the plot details or cast list for a particular programme, you had to watch it yourself on the day it was transmitted and take copious notes, because it wouldn't be repeated.

It was in that dim and rather dreary world that I first saw many of William Hartnell's finest moments. Sitting in someone's parents' living room on a Saturday afternoon, along with five or six friends, gazing at a static-filled screen while eating chocolate digestives. Crammed into a some-filled hotel lounge at a convention trying to make out the words on

ARCHIVE EXTRA

◆ In Dennis Spooner's script for the first episode *The Watcher*, Eldred was "a Saxon, young strong twenty-five" while the headman Wulnoth was "a large man, late twenties as his wife" Edith.

◆ Friday 18 June 1965: The library footage of the Viking longboat came from a BBC Newsreel entitled *The Land of the Vikings*, concerning a group of Danish rowing club members who rowed a replica longboat across the North Sea from Denmark to commemorate the first landing of Danes in 449 AD. It was first broadcast on Monday 31 July 1949.

◆ Friday 2 July: When the Monk looks into his miniaturised TARDIS, *Meteoroids* by Roberto Gerhard was heard. *Meteoroids* was included on

the Doctor Who Appreciation Society cassette *Space Adventures* in 1987 and reissued on CD by its compiler Julian Knott in October 1998.

◆ Monday 12 July: Dennis Spooner was paid retrospectively for *Dr Who* and *The Time Meddler*.

◆ Thursday 17 August 1967: The 405 line videotapes of all episodes apart from *The Meddling Monk* were cleared for wiping and subsequently erased. The *Meddling Monk* was cleared for wiping on Friday 31 January 1969.

◆ The novelisation *Doctor Who – The Time Meddler* was Book 126 in the Target Library. A later edition with a revised cover was rush-released in May 1992 to tie in belatedly with a BBC2 repeat.

◆ New Zealand also screened the serial again in May 1993 and in July 2000. Australia repeated it in December 2003. A cleaned-up version of the 16mm films was issued on VHS as part of *Doctor Who: The First Doctor Special Edition* Box Set issued by BBC Worldwide in November 2002. The serial was also voted as the most popular William Hartnell serial and screened by UK Gold on Sunday 23 November 2003 as part of *Doctor Who @ 40*.

◆ In the Extras section, Don Simons and Duggie Dean played Soxon Boys.

Top: The Doctor fears that space-travelling cows may be nearby.

Above: Dana-nana-nana-nana Batm... er, Steven Taylor!

DWM ARCHIVE

DWM 307

COMMISSIONING

Mon 15 Mar 65 Staff clearance for Dennis Spooner to write four-part story

PRODUCTION

Mon 10 May 65 Ealing Film Studios Stage 3: Beach (TARDIS)
Fri 11 Jun 65 Television Centre Studio 4: *The Watcher*
Fri 18 Jun 65 Television Centre Studio 3: *The Meddling Monk*
Fri 25 Jun 65 Television Centre Studio 4: *A Bottle of Wits*
Fri 2 Jul 65 Television Centre Studio 4: Checkmate

RADIO TIMES

Sat 10 Jul 65 *The Watcher*: The Doctor and Viki renew an acquaintance but tempers get frayed.
Sat 17 Jul 65 *The Meddling Monk*: The capture of the Doctor leads Viki to a surprise discovery.
Sat 24 Jul 65 *A Bottle of Wits*: The Tardis disappears and an invasion begins.
Sat 31 Jul 65 *Checkmate*: The course of history is to change. The Doctor takes command.





The Times They Are A-Changin'

Trying times behind the scenes as production shake-ups lead to emotional shake-ups for the series' star, William Hartnell. Andrew Pixley investigates an unhappy time for Doctor Who, as its previously unassailable popularity begins to wane. And this time, even the Daleks may not be able to save the day ...

While Doctor Who was neither in active production nor on air during August 1965, merchandise continued to spill out to an eager marketplace. Columbia issued Malcolm Lockyer's re-recorded music from Dr Who and the Daleks as the single *The Eccentric Dr Who* (b/w Daleks and Thols) on Friday 13 August, and around the same time appeared Paint and Drow the Film of Dr Who and the Daleks from Souvenir Press and chocolate Dalek novelties from Edward Sharpe and Sons. On Sunday 15 August, the new radio sketch show *I'm Sorry I'll Read That Again* recorded a spoof called Dr Why and the Thing with Graeme Garden as scientist Doctor Why; this item was a hastily rewritten Quatermass spoof originally about "Professor Thunderblast". Ariel had an item on make-up seen in *The Chase* to promote the forthcoming new season, William Hartnell's *Desert Island Discs* was broadcast on the BBC Home Service on Monday 23 August, and costume design on Doctor Who was discussed on *Junior Points of View* on Friday 27.

In fact, Friday 27 August was the same day that shooting began on *The Myth Makers*, the first of the new serials totally under the control of producer John Wiles and story editor Donald Tosh.

In terms of forthcoming stories, the scripts for *The Ark* were being delivered, but those from Terry Nation for *The Daleks' Master Plan* were coming in increasingly short, and requiring a lot of rewriting by Tosh. The producer and story editor decided that to shock the audience somewhat, they would change the regular line-up. Steven would remain, but it was decided to hastily write out Vicki, partly because Maureen O'Brien had been so vocal in her unhappiness with the scripts before the summer break. A Trojan handmaiden called Katarina was grafted into the end of *The Myth Makers*, but when her potential was then realised to be somewhat limited it was decided to take the dramatic step of killing her off quickly in the new Dalek serial. This would also be the fate of her successor, Space Agent Sara Kingdom who was envisaged as a futuristic, emancipated figure in the mould of the women in *The Avengers*. The message to the audience was that the Doctor's companions were not invulnerable to the evils they fought – least of all the Daleks, whose presence had not been felt to be as menacing as it should have been in *The Chase*.

Returning from the summer break on Friday 3 September, O'Brien was somewhat shocked to find that her 20-episode option was not being exercised after all. This upset William Hartnell in particular, who had established a strong working relationship with O'Brien, and was the first in a number of unsettling events which would cause friction between the star and his producer. Hartnell continued to make public appearances, including the International Air Show in Farnborough on Saturday 4 September; however, while he was happy to attend events connected with the armed forces or charities, he was very demanding on financial terms when it came to openings and promotional stunts. The same evening, a Dalek fleetingly appeared in *The Wayne and Shuster Show*. Actress Adrienne Hill was contracted to play Katarina in five episodes on Thursday 9 September, the same day that the Radio Times previewed *Galaxy Four*, which began the new season that Saturday. Doctor Who was now generally running at 5.50pm opposite ITV's *Lucky Stars*, but attracted a healthy nine million viewers.

Rehearsals for *The Myth Makers* began on Monday 13 September at the

North Kensington Community Centre. This was an unsettling time for Hartnell who was having difficulty adjusting to the fact that Wiles and Tosh envisaged a far tougher Doctor Who than he had enjoyed with Verity Lambert. He also missed William Russell and Jacqueline Hill, while O'Brien's impending departure upset him further. Furthermore, when Hartnell's Aunt Bessie – the lady who had looked after him during his childhood – died, the demanding production schedule prevented him from attending her funeral.

A second Frederick Muller novelisation, *Doctor Who and the Zarbi* (based on *The Web Planet*) was published on Thursday 16 September, with recording for the season starting on *Temple of Secrets* back at Riverside Studio 1 the next day. On Saturday 18, Hartnell attended the Battle of Britain Day at RAF Finningley at the invitation of Whitehall, and saw a battle with the Daleks staged on the runway. But Doctor Who was now becoming old news, and on Tuesday 21 September, the Daily Mail announced that ITV had purchased the expensive American film series *Lost in Space* hoping it would beat Doctor Who in the ratings (although only a few regions eventually scheduled the two programmes against each other). Comments from younger viewers on Junior

THE PRODUCTION TEAM WANTED THE AUDIENCE TO REALISE THAT THE DOCTOR'S COMPANIONS WERE NOT INVULNERABLE...



A 1965 publicity portrait of Sara Kingdom, short-lived companion Sara Kingdom.

Points of View on Friday 24 September were disparaging, with some asking for the series to be taken off. Meanwhile at Ealing studios, filming began on the epic *The Daleks' Master Plan* with Hill shooting Katarina's death scene and Jean Marsh, who had been cast as Sara Kingdom, also joining the team. It was also now that World Distributors published the first of many editions of *The Dr Who Annual*, with this initial volume seeing Hartnell's Doctor featuring in text stories alongside Zarbi, Voord and Sensorites.

A positive note for the show was sounded by a letter welcoming the series back and praising Hartnell in the Radio Times on Thursday 30 September, the same day that *The Times* announced that the play *The Curse of the Daleks*, written by Nation with David Whitaker, would be staged in London over Christmas, whilst Chumbley operator Willie Shearer was interviewed for *Junior Points of View*. At the cinemas, Dr Who and the Daleks was also still doing good business and many copies were being booked by cinemas for the Christmas holidays.

From Issue 720, TV Comic promoted Doctor Who to the colour centrepiece, the stories were now painted by Bill Mevin, whose artwork was more

realistic, even if the narratives were increasingly whimsical. On Monday 4 October, Armada issued Dr Who in an exciting adventure with the Daleks in paperback, and three days later Souvenir Press published Nation's *The Dalek Pocketbook* and *Space-Travellers Guide*. Opinion about the Chumbleys was strongly divided when they featured in a clip from *Galaxy 4* on *Junior Points of View* on Friday 8 October. The same evening, Maureen O'Brien completed work on her final episode, *Horse of Destruction*, and left the series.

While the cast had a week off recording before the start of *The Daleks' Master Plan*, Souvenir issued *The Dalek World* gift book on Monday 11 October which contained a photograph of Dr Who and the Daleks. Some letters praising the series once more appeared on that week's *Junior Points of View* while *The*

Myth Makers began transmission on BBC1. Rehearsals on the Dalek epic resumed back at Bulwer Street on Monday 18 October, and this venue was generally retained through to Summer 1966. The actual recordings for the serial moved back to Television Centre, where a photocall for the first episode resulted in press coverage in *The Sun* and *Daily Mail* on Saturday 23 October. By now, Hartnell was forming a close bond with Purves, who in turn was keen to learn about the art of acting from the established star. With Hartnell away from home and isolated in London during the week, he would often socialise with Purves and his wife in the evenings. Unfortunately, a good working relationship was not developing between the star and his producer. Missing Verity Lambert, in whom he had so much faith, Hartnell would happily go over Wiles' head to discuss any element of the show with which he was unhappy.

As well as being the focus of the new serial, a Dalek operated by Kevin Manser turned up on *The Dick Emery Show* recorded on Sunday 24 October (broadcast Saturday 30 on BBC2); the Dalek appeared as Jeeves, a futuristic butler serving tea to Emery in the year 2015. A few days later, a toy Dalek threatened Max Bygraves on behalf of the Director General of the BBC at the start of *Max Bygraves Entertains* on Thursday 4 November (recorded two days earlier). However, the broadcast of *Mission to the Unknown* had confused younger viewers into expecting a new Dalek story rather than the Greek frolics which followed, and presenter Sarah Ward had to explain that the Daleks would be back soon on the Friday 29 October edition of *Junior Points of View*. The *Daily Sketch* revealed that O'Brien would be leaving the series on Tuesday 2 November while also announcing the casting of Hill and Marsh, and Doctor Who was condemned by a mother, Mrs J M Shortland, as "horrible" in the *Radio Times* as *The Daleks' Master Plan* was previewed on Thursday 11 November. This grand return of the Daleks on Saturday 13 (promoted with a feature about voice artist Peter Hawkins in the *Daily Mirror*) attracted over nine million viewers, but the audience reaction was down from previous years and Doctor Who was no longer Top 20 material.

Brian Hayles had run into problems with his scripts for *The Celestial Toy-maker* and had to leave them to be extensively redrafted by Tosh while moving onto scripts for *Unitel*; nevertheless, Tosh commissioned Hayles for two new storylines – *The White Witch* and *The Hands of Atom* – on Tuesday 16



Outgoing producer Verity Lambert poses on the set of her final story, *Mission to the Unknown*, with various of the story's alien delegates.

December, but when *The Traitors* was broadcast that evening, the death of Katarina caused some upset. This prompted as story in the *Daily Mirror* five days later where one member decreed that Doctor Who had now been banned in her home. In an interview for the *Western Daily Press* and *Bristol Mirror*, Hartnell now backtracked on his previous threat to leave the series, saying that he strongly believed it could still run for five years and now hoped that it could be made in colour.

As the scripts for Doctor Who & the Gunslingers (the alternative title for *The Gun-Fighters*) started to arrive, Whitaker resubmitted his 1964 outline for *The New Armada* to Tosh, while thriller writer Ian Stuart Black also had fruitful discussions with regards to a serial in which one group of people sapped the life force from another. By now though, the frequent disputes with Hartnell, the demands of the epic Dalek serial, internal BBC politics and continual fights over the series' budget had taken their toll on Wiles, who declared that he wished to return to being a writer and story editor. As a mark of sympathy

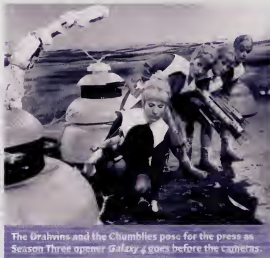
for his colleague, Tosh also resigned from his post as story editor. In the meantime, Tosh had created a new female companion to debut at the end of *The Massacre of St Bartholomew's Eve*; this would

MISSING VERITY LAMBERT - IN WHOM HE'D HAD SO MUCH FAITH - HARTNELL FREQUENTLY WENT OVER JOHN WILES' HEAD WITH HIS COMPLAINTS

November. Donald Cotton was also soon commissioned for another comic historical, this time about the infamous OK Corral shootout of 1881, under the title *Dr Who and the Gun-Fighters*. Friday 19 saw the children starting to tire of the Daleks and submit drawings of new monsters to *Junior Points of View*, while ITV changed their Saturday line-up next day, placing Doctor Who against *Thank Your Lucky Stars*, the *News* and the popular US sitcom *The Beverly Hillsbillies* in London. Meanwhile, the *ISIRI* spoof *Dr Why and the Thing* was broadcast on the *Light Programme* on Monday 29 November.

In response to the earlier condemnation of Doctor Who as a horror product, the *Radio Times* of Thursday 2 December saw many mothers defending the programme, which the BBC itself emphasised was not specifically made for children. However, there was increasing unrest between Hartnell and Wiles over their different perspectives on the series. In an interview with the *Manchester Evening News* on Friday 3 December, the irritable star announced that he would probably be leaving Doctor Who – a story which his agent strongly denied. Nevertheless, the veiled threat had been made to the production team. Feeling that the series was now firmly established enough to survive without Hartnell, Tosh and Wiles made plans which would allow them to drop the star and recast the Doctor during *The Celestial Toy-maker*; the Doctor would become invisible for a couple of episodes, and then return with a new face once Hartnell's contract had expired.

The *Daily Mail* promoted Jean Marsh's debut as Sara on Saturday 4



The Gralhvin and the Chumblies pose for the press as Season Three opener *Galaxy 4* goes before the cameras.

be Dodo Chaplet, a Cockney orphan from contemporary London, who would blunder into the TARDIS at the end of the story and then be properly introduced in *The Ark*.

The cinema trade paper *Kine Weekly* announced on Thursday 16 December that a sequel to *Dr Who and the Daleks* entitled *The Daleks Invade Earth* would soon be in production; this was adapted by Milton Subotsky and David Whitaker from the second Dalek serial, *The Dalek Invasion of Earth*. On Friday 17 December, the BBC were discussing a proposal about a Dalek radio serial to be made by an external company, but felt that they did not want to license these rights at this time. Hiding Dalek toys for Christmas was the subject of an item in the *Daily Mail* on Monday 20 December, the day before the Doctorless space whodunnit *The Curse of the Daleks* opened at Wyndham's Theatre for a four

week run of matinees. With the shops crammed with Dalek merchandise, there were even special Dalek cakes on sale at Selfridges. At the BBC, the cast were given a week's break over Christmas, resuming rehearsals on Monday 27 December. Actress Jackie Lane was contracted to play Dodo for an initial 12 episodes on Wednesday 29 December.

As 1966 arrived, Ron Turner took over art chores on *The Daleks* strip in *TV Century 21* Issue 50 and steered the Daleks towards war with the Mechanoids [sic], while pre-filming began on *The Massacre of St Bartholomew's Eve*. Hartnell's 58th birthday fell the day after recording on *The Abandoned Planet*, the penultimate episode of *The Daleks' Master Plan*, an instalment which the



The Doctor (William Hartnell) and Steven (Peter Purves) enjoy a quiet drink in a sixteenth-century British tavern prior to the cataclysmic events of *The Massacre of St Bartholomew's Eve*.



Doctor had been written out of very late in the day. By now, Hartnell was finding the heavy schedule of memorising a complex script every week a bit too much, and, when his memory failed him, he became upset and cross with himself, increasing his irritability with the crew. Although Hartnell did not know it, it seems that what was causing his loss of faculty was the onset of the arteriosclerosis about which he had been warned by his doctor.

Jean Marsh completed her short-lived *Doctor Who* role as Sara on Friday 14 January with the recording of *Destruction of Time*. By now, Tosh's successor had begun work on the series; this was Gerry Davis, the former story editor on the BBC Midlands soap *Unit42*, who had wanted to move to London. Tosh now started to clear the decks of existing storylines before going on leave prior to his departure. On Monday 17, he returned the storylines of *Doctor Who & The White Witch* and *Doctor Who & The Hands of Aten to Hayles* (along with his rewritten scripts for the final two episodes of *The Celestial Toy-maker*) explaining that neither Davis nor incoming producer Innes Lloyd felt that they fitted with their direction for the show. The same day, Davis returned *The New Armada* to Whitaker saying that it was not in line with the strong simple stories they wanted as it involved too many characters and sub-plots. However, Ian Stuart Black was commissioned to develop his futuristic tale of cannibalism, *Doctor Who & The White Savages*.

With recording on *War of God* – the first episode of *The Massacre of St Bartholomew's Eve* – *Doctor Who* was relocated back to Riverside Studio 1 where it would generally remain for the next few months; Hartnell also got another week's leave at the end of January. *Doctor Who* was again the subject of BBC2's *Line-Up Review* when the current *Dalek* serial was discussed and an extract from *Coronas of the Sun* shown. By now, Innes Lloyd had arrived as producer to take over from Wiles. Coming from features and having recently moved to drama, Lloyd was keen to direct and had no particular passion for science-fiction. However, he soon struck up a strong working relationship with Davis and both men wanted to make the series more contemporary and fast-moving, while also handling Hartnell in a more tolerant way to ensure his co-operation. One of Lloyd's first acts as producer was to attend the filming for *The Ark* which began at the end of January. Kevin Manser again operated a *Dalek* at the Blue Peter Annual Party on Monday 31 January at Lime Grove, the same day that shooting started on *Daleks Invade Earth 2150AD* at Shepperton Studios. Peter Cushing again starred as Dr Who alongside Roberta Tovey as Susan, but with Bernard Cribbins as Policeman Tom Campbell fulfilling the Ian role, and Barbara replaced by Jill Curzon as the Doctor's niece Louise. Across the Atlantic, *Dr Who* and the *Daleks* had only limited impact with American cinema audience, and Dell Comics issued a one-shot adaptation of the movie. Two *Daleks* turned up on *Blue Peter* on Thursday 3 February 1966 to watch Valerie Singleton make a *Dalek* Tea, while in Presentation Studio A at Television Centre, Terence Woodfield reprised his role as the alien Celenation from *The Daleks' Master Plan* to conclude an edition of *Junior Points of View* where viewers complained about Sara Kingdom being killed off.

TV Comic gave away another series of TV star pictures with a shot of Hartnell from *The Crusade* in Issue 738. From *War of God*, *Doctor Who* was



Beasties and the beast: a gaggle of gorgeous Earth evacuees surround a Monoid on the giant spaceship set, in a publicity still for *The Ark*.

moved back to its original 5.15pm slot, swapping places with *Juke Box Jury* and now running opposite *Thank Your Lucky Stars*. Audiences soon dropped to around six million and *Doctor Who* now languished in the lower regions of the Top 100. Meanwhile, two *Daleks* travelled up to Glasgow as part of a BBC Week from Monday 7 February at the McLellan Galleries, where John Carter appeared as the Doctor. In London, Davis and Lloyd were now trying to refine the scripts they had inherited. A rights problem over two characters from the play *George and Margaret* meant that Davis had to perform extensive rewrites to Tosh's already revised scripts for *The Celestial Toy-maker*, and the new production team were also unhappy with Cotton's comical scripts for *Doctor Who & the Gunfighters* (as the serial had now been renamed).

Confounding the plans laid by Tosh and Wiles, Hartnell was re-contracted on Tuesday 15 February for a further 19 episodes from *The Ark* through to Serial CC which would conclude recording at the end of July. However, while Purves was booked for 12 episodes through to Serial AA – *The Savages* – on Thursday 24 February, he was also informed that there would be no further option for episodes beyond this. This did not upset Purves, who felt that since the departure of Dennis Spooner, Steven's character had never reached its full potential. The impending loss of his friend and colleague did little to put Hartnell at ease, but in comparison to the confrontations which Wiles had been forced to deal with, the easy-going Lloyd used his charm to placate

Right: A portrait of the sinister Celestial Toymaker - whose effect on the Doctor could have been rather more permanent ...

the star as far as possible. Meanwhile, as recording began on The Ark a photocall held for the alien Monoids and the incoming Jackie Lane ensured promotion for the show in the Daily Express on Saturday 19 February, a third Frederick Muller novelisation (Doctor Who and the Crusaders based on The Crusade) was published on Friday 25, and Jill Curzon achieved some Dalek movie publicity on Saturday 26 February in Tifbits.

Limited filming on the low budget The Toymaker began in early March, and on Saturday 5 March the Daily Worker commented that the series was now going into decline. Davis commissioned a storyline for The Nazis from Brian Hayles on Tuesday 8 March, and also had in development a serial called Doctor Who and the Computers with Pat Dunlop, another colleague from United! This latter entry was to have a contemporary setting and was part of a move by Davis to get some real science into Doctor Who. Davis had held meetings with a number of popular scientists including Patrick Moore and Alex Comfort, and was delighted when ophthalmologist Christopher "Kit" Pedler had responded to his musings about what would happen if the newly-built GPO Tower took over London. This idea was fleshed out by Dunlop and would introduce Rich, a new character from London, 1966, to replace Steven, the astronaut of the future, and thus introduce a figure to whom young viewers could relate. However, Dunlop had to quickly withdraw from writing the serial to focus on United! and Davis passed the assignment onto Ian Stuart Black, whose scripts for The Savages had been exactly what the



The Toymaker (Michael Gough) looks on as clowns Clara (Carmen Silvera) and Joey (Campbell Singer) creep up on the Doctor (William Hartnell).

Doctor Who was "rather specialised in its type of material". Also submitted at this time by writer George Kerr were three other story outlines: The Heavy Sent of Violence, The Heansay Machine and The Man from the Mt.

From Saturday 4 April, Doctor Who ran against the popular rural soap *Weaver's Green* on ATV London, while artist John Canning took over the comic adventures of Doctor Who, John and Gillian in TV Comic Issue 748, bringing them up against the Dalek-like robots the Trods for the first time. The Celestial Toymaker provoked a lot of comment regarding the Trilogic Game; a letter in the Radio Times on Thursday 21 April told of a replica made by one viewer, while later correspondence from ten-year-old Andrew Burton on Thursday 5 May gave more background, and young viewers decried the puzzle as too easy on Junior Points of View on Friday 29 April. The serial's depiction of the character Cyril as a fat schoolboy also drew complaints from the copyright holders of Billy Bunter, as related by the Daily Express on Monday 25 April. In an interview with Jack Bell for the Daily Mail on Tuesday 26 April, Hartnell commented that he now wanted a change in conditions if he was to continue with the series beyond October. He admitted to getting increasingly argumentative with directors and was needing more time off. This was also a growing concern for Lloyd who realised that Hartnell's health was simply no longer good enough for him to carry such a demanding series. The departure of Steven and Dodo and the introduction of Polly and Ben was announced by the Daily Mail on Tuesday 26 and on Thursday 28 April, Lane was contracted for her last six episodes as filming on The Savages got underway.

production team were after.

In late March, Hartnell took the two weeks holiday which Tosh and Wiles had planned to mark his exit from the series during The Celestial Toyroom. The same month, World Distributors published two Doctor Who Sticker Fun Books and Souvenir Press issued Daleks Action Paint'n Puzzle. Daleks invade Earth 2150AD, soon to be rechristened Daleks - Invasion Earth 2150AD, concluded a problematic shoot at Shepperton on Tuesday 22 March. The Gunfighters started filming at Ealing, and Black's scripts for Doctor Who and the War Machines (the new title for The Computers) were being delivered, now with the decision to rename Rich as Ben and also to write out the character of Dodo in favour of a debutante secretary called Polly. This gave the Doctor two very modern companions, far more in keeping with Lloyd's vision for the series.

With The Celestial Toyroom, BBC moved Doctor Who back to 5.30pm and ratings rose to eight million. Although he had an aversion to historical series, Davis commissioned Hayles for just such a story at short notice; The Smugglers was to be a seventeenth century Cornish romp inspired by the Dr Syn books. On Monday 4 April, Davis rejected a storyline called The Evil Eye submitted by veteran comedy writer Geoffrey Orme, and also returned two storylines to writer David Ellis as being too "far out". The first, referred to as Ocean Liner, was a spy thriller while the second more promising one (referred to as Clock) was too sketchy; Davis commented to Ellis that after three years,

in another innovation, from The Savages (Serial AA) Lloyd abandoned the practice of giving each episode a name, and instead adopted an umbrella title and individual episode number. An audition piece was written for the character of Polly (in which she gave her name as Polly Wright); this consisted of her talking on the phone with Doctor Who, who is calling from Dundee to tell her that her Uncle Charles has been kidnapped. The Gunfighters started transmission at the end of April, and in May Ariel covered its production, although letters on Junior Points of View on Friday 13 May were highly critical of the musical Western. Two Doctor Who Puzzle Fun books were issued, and Terry Nation's company, Lynsted Productions, proposed a joint venture for a film series about The Daleks with the BBC, which Nation could work on when production on his film series The Baron concluded in the Autumn.

Looking for the new breed of scientific stories, Davis commissioned Kit Pedler for a four-part serial entitled Doctor Who & the Tenth Planet in mid-May; this would concern Earth's twin world, inhabited by a race of humans who had partly replaced their bodies and brains with machines and was inspired by the real technological possibilities of spare part surgery. Character outlines for Polly and Ben were issued on Friday 20 May, and the following week filming began on their debut serial The War Machines. Anneke Wills and



Michael Craze, who had been cast as the two contemporary characters, were contracted for four serials each on Wednesday 26 May.

After the poor reaction to *The Gunfighters*, *The Savages* saw *Doctor Who* moved to 5.35pm before the news, where it ran against the end of *The Adventures of Robin Hood* and *Waver's Glen*. Audiences fell to around five million. A suggestion from Lloyd that Pedler should appear on *Late Night Line-Up* to promote *The War Machines* was ignored, and on Friday 3 June, Purves completed his run on the show as Steven with the recording of *The Savages* Episode 4. Having met Wills and Craze, Hartnell was finding it difficult to form a working relationship with his two new young co-stars, their attitudes to life being very different to those held by his generation. The atmosphere on the show was far from relaxed and Lloyd now put in place his plans for casting a new star to replace Hartnell. Although *Doctor Who* was no longer the hit it had been the previous year, Hartnell was still very much in the public eye; in June he was invited to give an address about "time travels" by the Physical Society at the University of Nottingham.

On Wednesday 15 June, Davis rejected various submitted storylines including all three from George Kerr, *The Herdsmen of Aquarius* (about alien cattle herds and the Loch Ness Monster) from Cotton, *Doctor Who and the Nazis* from Hayles (as its period setting was too recent) and *The People Who Couldn't Remember*, a satire from David Ellis with a lot of humour which Davis wanted to avoid after *The Gunfighters*. Davis told the writers he wanted to concentrate on "escapist futuristic science-fiction stories" with "a strong scientific concept, and loads and loads of menace".

The series' biggest location shoot to date was allocated to *The Smugglers* which would open the Autumn 1966 season; the cast and crew headed out of London down to Cornwall for these outdoor sequences, a few days after Lane made her final appearance as Dodo recording *The War Machines* Episode 2. *The War Machines* was promoted on Blue Peter on Monday 20 June when Chris Trace met machine Gigs; the following week, Trace also looked at some more home-made Daleks.

Although on Friday 24 June, Lloyd informed Davis that Episode 3 of the projected Serial HH should be scheduled to give Hartnell a week's holiday in February 1967, he was in fact already sounding out actors to take over the title role. The concept of 'rejuvenating' the Doctor was proposed by Lloyd and Davis; this meant that they could cast a younger actor better suited to stand the punishing production schedule in the lead role. One such actor was Patrick Troughton, who felt the notion of him taking over as the Doctor would be unsuccessful, but was glad of the work it might secure him. Craze and Wills were relieved to hear that the lead actor would be changing as they had failed to create a strong bond with Hartnell. However, at this point the



Filming at Ealing Studios for Donald Cotton's Western romp *The Gunfighters*. Above: The Clantons ride into town, gunning for Doc Holiday. Left: Recording gets underway for the story's climactic gunfight at the OK Corral.

pair had assumed that he was going smile and were unaware of Hartnell's illness. Hartnell's wife, Heather, was also keen that her husband should leave the series and take a long rest. As the reality of the situation dawned, the actor was at first heartbroken. At the inception of *Doctor Who* he had determinedly told the industry that the programme would run for five years and had wanted to see this prediction through. However, with his arteriosclerosis worsening in recent months, work on a weekly television show was becoming increasingly impractical. Although now aware that he was ill – but unaware of the cause – Hartnell was still reluctant to leave.

Davis again had to step in with scripting duties at the start of July when Pedler was taken ill and hospitalised, meaning that he was unable to carry out the required rewrites on *The Tenth Planet*. In the meantime, the trade show for Daleks' *Invasion Earth 2150AD* took place at Studio 1 on Tuesday 5 July; this second film was also to have major promotion from the children's breakfast cereal Sugar Puffs. Back at the BBC, Lloyd scheduled the recordings after the summer break to take place on Saturdays rather than the traditional Fridays.

In Saturday 16 July, *Doctor Who*'s third season concluded on BBC1 with Episode 4 of *The War Machines* and a film trailer giving a sneak previews of *The Smugglers* for the Autumn. The same day – with two episodes of *The Smugglers* left to record – Hartnell reached a decision about his future. "Bill decides to give up *Dr Who* in October," noted Hartnell's wife in her diary. The last few months had been stressful and hurtful to the actor, and he also now felt that "too much evil entered into the spirit of things".

While BBC1's *Doctor Who* slot was effectively taken over for the summer by the family adventure serial *Quick Before They Catch Us* (starring Pamela Franklin), *Daleks' Invasion Earth 2150AD* received its public premiere at Studio 1 on Friday 22 July. The same day, David Whitaker was commissioned for *The Destiny of Dr Who*, a six-part Dalek serial which would introduce the new, younger Doctor. On Saturday 23, Hartnell returned to Cornwall and visited RAF Culdrose for the Royal Naval Air Service open day. Hartnell was deeply touched by meeting the pilots ("Brave, gritty men" he wrote of them), and

HARTNELL FOUND IT DIFFICULT TO FORM A WORKING RELATIONSHIP WITH WILLS AND CRAZE AS THEIR ATTITUDES SO DIFFERED FROM HIS OWN

flew in from Gatwick and back on the same day, appearing with BBC props like a Chumley and the Black Dalek. The visit was covered in *The Western Morning News* the following Monday.

From issue 763, *Doctor Who* was relegated to the black and white pages of TV Comic while the adventure series *Orlando* took over the colour spot. Although the boom of Dalekmania was now on the decline, there were still new items appearing. World Distributors issued two general *Doctor Who* Painting Books and one with a narrative thread, *Dr Who on the planet Zactus* Painting Book. Bell Toys brought out a smaller Cuttasmatic featuring Daleks, Tower Press issued a Dalek pencil craft set, Ergon Ties produced a TARDIS tie, and the novelisations spawned overseas editions in Canada, the USA and the Netherlands. The soundtrack of the final episode of *The Chase* was issued as an EP called *The Daleks by Century 21* and was available in two editions (with and without the Eric Winston version of the theme tune).

On Friday 29 July, *Junior Points of View* carried letters which demonstrated that children still found *Doctor Who* frightening, and also screened the trailer to entice youngsters to the cinema to see *Daleks' Invasion Earth 2150AD*. The same evening at the BBC's Riverside Studios, William Hartnell completed recording on the final episode of *The Smugglers*. Returning home to Mayfield, he knew that after the summer break, he would be returning to *Doctor Who* for probably the last time ...

Galaxy 4

Eve of Destruction BY KATE ORMAN

DWM ARCHIVE

DWM 299

COMMISSIONING

Mon 1 Mar 65 Doctor Who and the Chumblies (Serial T) scripts commissioned for Thu 15 Apr 65

PRODUCTION

Tue 22 Jun 65 Ealing Film Studios Stage 3: Planet Surface/Ext. Phonebox/Landscape/Field

Wed 23 Jun 65 Ealing Film Studios Stage 3: Field (attack on Chumblies)/Landscape (Maaga and Drahvins)

Thu 24 Jun 65 Ealing Film Studios Stage 3: Landscape (Doctor's party with Chumblies)

Fri 25 Jun 65 Ealing Film Studios Stage 3: Landscape (inserts)/Model; Rill Centre and drill

Fri 9 Jul 65 Television Centre Studio 4: Four Hundred Douns

Fri 16 Jul 65 Television Centre Studio 4: Trap of Steel

Fri 23 Jul 65 Television Centre Studio 4: Attack

Fri 30 Jul 65 Television Centre Studio 3: The Exploding Planet

Fri 6 Aug 65 Television Centre Studio 4: The Exploding Planet (Garvey insert only)

AROID TIMES

Sat 11 Sep 65 Four Hundred Douns: The Doctor and his friends meet the Chumblies and the Drahvins.

Sat 18 Sep 65 Trap of Steel: While Steven is a hostage, the Doctor and Vicki are forced to search out the Rills.

Sat 25 Sep 65 Airlock: The Rills send for Vicki, and Steven comes under pressure.

Sat 2 Oct 65 The Exploding Planet: As time runs out, the Doctor plans a charge.



Glancing over the *Galaxy 4* publicity photos of William Emms' 'four beautiful blondes' with their suspiciously enormous rifles, the first impression you get is that this is another in the long tradition of sci-fi stories in which Women Have Taken Over: if you've seen Zsa Zsa Gabor as *The Queen of Outer Space*, you know what I mean. Men "fulfill no particular function" on the overpopulated world of *Draha*; all but a few are killed off to save food.

But *Galaxy 4* is not like the average anti-feminist space opera, which goes like this: women aren't satisfied with equality, and demand to rule, which they do badly. (In the mercifully unmade Troughton story *The Prison in Space*, the men's mistake was letting women vote!) Eventually the uppity females realise they really want to be dominated, especially sexually. (Jamie spansks Zoe at the end of *Prison* to bring her into line.) But *Galaxy 4* gives no origin story for the Drahvins, and there's no triumphant return to the Natural Order at the end, with Maaga falling swooning into Steven's arms. And that's because, despite appearances, the story isn't one of

A rilly rilly ugly Rill. But they're beautiful inside, donchaknow ...?

those cautionary tales about why women's lib is a bad idea. The change from male Dravians into female Drahvins was a late addition, apparently the idea of Verity Lambert. Unlike poor Jamie in *Prison in Space*, forced to cross-dress to infiltrate the guards, Steven is never humiliated; even when he discovers Maaga's strength matches his, he only loses the fight when her soldiers intervene, and anyway it's only a left-over from an earlier script featuring Barbara. There's no scene of Vicki, like Zoe, teaching the Drahvins why she loves being a girl, nor a pro-men speech from the Doctor. In fact, the Drahvins attitude to men warrants only one line: Maaga's explanation of her all-female crew.

And this points to what was probably the real reason the Drahvins were recast as women. For one thing, women soldiers and astronauts were such an exotic idea in 1965 that they warranted a sci-fi rationale. But more importantly, the story's message – highly uncharacteristic for Doctor Who – is that good looks are no indication of goodness. For most Who, ugliness or deformity is a clear symptom of evil – except when it comes to female villains: Lady Astrada vs the blobby Erato; Helen A and her Happiness Patrol, so wigged and powdered they look like drag queens, vs the orc-like Pipe People. What could be more treacherous than female beauty?

What would the original, male Dravians have been like? Perhaps they'd have resembled the Thals, the Aryan ideal pitting itself against the unshowable horror of the genetically impure Daleks. Perhaps that similarity prompted the change – but I think it's more likely that 'beauty' suggested 'women'. Perhaps that's why the Drahvins seem half-glamorous and half-dowdy, with high-necked Puritan outfits, but also tight, blonde wigs, and space make-up; they're not supposed to be feminine, but the designers can't help themselves (nor can Steven: "Aren't they a lovely surprise!").

In any case, the Drahvins give away their true nature by being very bad at being women. Emms describes them as having "all the assets of femininity except that none of them are used"; they're pretty, but emotionless and businesslike. (The Rills give away their true nature by making cute robots.) But where Zsa Zsa and her ilk are wooed back into the kitchen, the Drahvins never are. They're not the villains because they fail at being feminine; they're villains because they can't cope with the Rills' ugliness ("They're evil. You only have to see them to know.") and won't work with them, even to save their lives. The irony is that, in almost any other Doctor Who story, their instincts would have been absolutely right....

ARCHIVE EXTRA

❶ Various descriptions of the Chumblies' behaviour in William Emms' script included "chutters to itself", "flickers a message back to its HQ, then turns and chumbles off", "jinks a little" "chitter a moment, then chumble off", "chitter past the ledge", "chitter and chink", "Another Chumblie chingles in", "chuttering and chumblin" and "tweets quietly to itself".

❷ Derek Martinus was a newly trained director who, on documents dated Wednesday 3 June, had been noted as available from Monday 8 June and was under consideration to direct Serial U, *The Myth Makers*.

❸ The music of Les Structures Sonores used on the serial was as follows: *Sonante* by Jacques Lasry with 35 seconds used in *Four Hundred Douns*, 48 seconds in *Trap of Steel*, 15 seconds in *Air Lock* and 1 minute 15 seconds in *The Exploding Planet*; *Suite* by Lasry with 30 seconds used in *Four Hundred Douns*; *Marche* by Daniel Ouzounoff used for 40 seconds in *Four Hundred Douns*, 30 seconds in *Trap of Steel*, 1 minute 20 seconds in *Air Lock* and 25 seconds in *The Exploding Planet*; *Spatonette* by Lasry used for 10 seconds in *Four Hundred Douns* and 10 seconds in *Air Lock*; *Motif de Lion* by Lasry heard for 12 seconds in *Four Hundred Douns*, 30 seconds in *Trap of Steel*, 45 seconds in *Air Lock*

and 25 seconds in *The Exploding Planet*; *Mister Blues* by Jacques Lasry and Francois Baschet: used for 10 seconds in *Four Hundred Douns*, 35 seconds in *Trap of Steel*, 5 seconds in *Air Lock* and 5 seconds in *The Exploding Planet*; *Pieces Nouvelles* by Lasry and Baschet played for 1 minute 15 seconds in *Four Hundred Douns*, 10 seconds in *Trap of Steel* and 35 seconds in *The Exploding Planet*; *Rapsodie de Budapest* by Lasry and Baschet heard for 5 seconds in *Four Hundred Douns*, 5 seconds in *Trap of Steel*, 10 seconds in *Air Lock* and 5 seconds in *The Exploding Planet*; and *Intuition 2 a vieux au Re Mineur* by Lasry and Baschet, heard for 20 seconds in *The Exploding Planet*.



One of those pictures you see on the wall at the barber's.

4 Friday 30 July 1965: A photocall for the *Drahvins* was held during camera rehearsals for *The Exploding Planet* at 4pm.

4 Emms had a lot of problems with other scripts for BBC TV being rewritten, not accepted and not returned. When complaining about these experiences later in 1965, he commented that in comparison the Doctor Who production office was superbly enthusiastic and treated him very well.

4 Australia broadcast *Golgotha* 4 from October 1966 with a repeat from February 1968. New Zealand received it in September 1968.

4 The novelisation, *Doctor Who – Golgotha Four*, was Book No 104 in the Target range.

4 Five of the Chumbley sound effects were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music. With

narration from Peter Purves recorded at his home in Suffolk on Tuesday 16 March 2000, the soundtrack of *Golgotha* 4 was released by BBC Worldwide on CD in June 2000.

4 In addition to the extract of the Doctor's party entering the *Drahvin* vessel, a few seconds of Vicki cutting Steven's hair exist from the opening TARDIS scene of *Four Hundred Days* in the form of poor quality silent 8mm film shot from an Australia transmission.



4 In the Credits section, Derek Hobday was in charge of Lighting on 1, uncredited. Mervyn Pinfield directed some film inserts for the serial, uncredited.

Above: Women with massive space guns! Call Dr Freud!
Left: A Chumbley says hello.

Mission to the Unknown

In The Meantime **BY VANESSA BISHOP**



Right – let's get the word 'unique' out of the way from the start. This is the only Doctor Who story where none of the regulars appear. Unique. It is the only single-episode story of the programme. Unique. Oh, but hang on – what about *The Five Doctors*? And the TV Movie? Hasn't that got to count as well? So, OK – what about this business of it being a trailer episode for another story? *The Daleks' Master Plan*. One story setting up another. Surely that's a one-off? Well, of course, it's all according to how you look at it. What about *Frontier in Space* and *Planet of the Daleks*? *The Keeper of Traken* and *Logopolis*? Or even *The Green Death* and the events in *Planet of the Spiders*?

Now I'm not saying *Mission to the Unknown* didn't stand out, but I think it looks more odd looking back on it than it would've done at the time. Consider early *Doctor Who* for a moment, and Season Three in particular. Isn't a one-episode, Doctor-less story just the kind of thing you'd expect from a programme that would give us something as inventively-structured as *The Ark* or pull a stunt like *The Feast of Steven* on Christmas Day? In fact,

The delegates were all prescribed Nyctal after yet another Varga-related sleepwalking mishap ...

'unique' is a word that, one way or another, could be used for almost every adventure in Season Three. What really struck me listening to *Mission to the Unknown* again, what I was surprised at and thought unusual and, yes, unique, was the tone. Had there, to this point, ever been a more doomy and desolate story than this? The nearest would have to be Terry Nation's first two Dalek scripts, but even then, there's hope. Key characters die in each, but by the end, the Daleks are defeated, and with enough survivors left to build their respective worlds. The evil alien delegates and the Daleks aside, *Mission to the Unknown*, presents us with just three human characters, each one dying horribly by the end of its 25 minutes.

Of course, things couldn't have fallen better for Terry Nation. With the idea forming that the Daleks could carry a series on their own, here was a chance to see how it would work. It has to be said, on this evidence, Nation must've been beaming. In some ways, taking the Doctor out of the situation has actually increased the tension; without the benefit of his wisdom, we're given the chance to see people really failing. If the TARDIS had put down on Kembel next to Marc Cory's disabled space rocket, what are the odds that the Doctor would have helped him fix it, or that he'd have worked out some cure for the Varga Plant mutation that ravages Cory's two companions? It also has to be said that with the Doctor usually comes an element of humour, be it through his companions' exasperation with him, or – increasingly in Hartnell's time – with scenes of him chuckling away at his own brilliance. *Mission to the Unknown* goes it alone without any comic relief, which arguably makes it the most grimly serious and desperate instalment in the show's history.

Mission to the Unknown has had a bit of a rough ride in the annals of Doctor Who. Whereas it would be too strong to say it's been ignored, its relative novelty has often led it to be viewed with a slight sense of irritation and unimportance. Jean-Marc Lofficier's original Programme Guide, a hugely important and influential work back in the 1980s, describes it as 'merely a teaser' for *Master Plan*. In actual fact, judging by its meagre set of photographs and remaining sound recording, the production looks to have been extremely exciting and imaginative, packed with all the drama and horror that made the series great. Oddly enough, even without the Doctor, *Mission to the Unknown* is unadulteratedly good Doctor Who.

DWM ARCHIVE
DWM 271

COMMISSIONING
Thu 25 Feb 65 Dalek Cut-Away script commissioned for Fri 14 May 65; delivered mid-May 65

PRODUCTION
Fri 16 Jun 65 Ealing Film Studios Stage 3; Jungle (Garvey mutates into Varga plant)
Fri 6 Aug 65 Television Centre Studio 4; *Mission to the Unknown*

RADIO TIMES
Sat 9 Oct 65 *Mission to the Unknown*: With allies from other galaxies the Daleks prepare their Master Plan.



Marc Cory's rocket. Nice to know that Britain is doing well in the space race in AD 900.

Every day the delegates had to play rock-paper-scissors to see who had to sit next to Beaus.

ARCHIVE EXTRA



◉ Wednesday 4 August 1965: The Dalek voices for the episode were pre-recorded by Peter Hawkins and David Graham at Lime Grove Studio R between 12 noon and 8pm.

◉ The draft script was headed Dalek Cutaway. The rehearsal script was entitled Mission to the Unknown. This described Marc Cory as "Tall, well-built and good-looking. He is thirty years old. Cold, efficient and ruthless. He is the 'James Bond' of the Solar System. There are no identifying marks on his uniform at all". There was an additional short scene in the jungle where two Daleks stop and watch the arrival of a spaceship overhead; this version did not have the arrival of Malpha. The list of delegates given in the rehearsal script is the same as the camera script, but with Zephon added.

◉ Jeremy Young worked on this episode while

in rehearsals as MacDuff for *Macbeth* at the Edinburgh Festival; he had looked forward to working with William Hartnell again and was disappointed to find that Hartnell was not involved in this episode.

◉ The novelisation as part of *Doctor Who: The Daleks' Master Plan* was Book Number 141 in the Target Library and had a cover painting by Alister Pearson.

◉ With narration from Peter Purves recorded at his Suffolk home on over Tuesday 6 and Wednesday 7 June 2001, the soundtrack of the episode was released by BBC Worldwide on CD as part of *Doctor Who: The Daleks' Master Plan* in October 2001. The soundtrack of this episode also appeared on a promotional CD given away on the cover of SFX magazine Issue 84 the same month.

The Myth Makers

Just A Little Bit better **BY PHILIP MACDONALD**

DWM ARCHIVE
DWM 284

COMMISSIONING

Thu 13 May 65 The Mythmakers
Episodes 1 and 2 scripts
commissioned for Fri 4 Jun 65;
delivered Fri 4 Jun 65
Fri 11 Jun 65 The Mythmakers
Episodes 3 and 4 scripts
commissioned; delivered Fri 25
Jun 65 (Episode 3), by Wed 28 Jul
(Episode 4)

PRODUCTION

Fri 27 Aug 65 Frensham Little Pond,
Frensham, Surrey (Sandy Plain)
Mon 30 Aug 65 Frensham Little
Pond (Sandy Plain) (remount)
Tue 31 Aug 65 Frensham Little
Pond (Sandy Plain)
Wed 1 Sep 65 Frensham Little
Pond (Plain/Trojan soldiers/Sandy
Plain) (remount)
Thu 2 Sep 65 Frensham Little
Pond (Plain) (remount)/Sandy
Plain (remount)
circa Fri 3 Sep 65 Ham Polo Club,
Petersham Road, Ham, Middx
(Model shots)
Fri 17 Sep 65 Riverside Studio 11:
Temple of Secrets
Fri 22 Sep 65 Riverside Studio 11:
Small Profit, Quick Return
Fri 1 Oct 65 Riverside Studio 11:
Death of a Spy
Fri 8 Oct 65 Riverside Studio 11:
Horse of Destruction

RADIO TIMES

Sat 16 Oct 65 Temple of Secrets: A
sandy plain leads to the Doctor's
becoming a god and Steven a
prisoner.
Sat 23 Oct 65 Small Prophet, Quick
Return: Video changes her name
and Steven loses a fight.
Sat 30 Oct 65 Death of a Spy: As
time runs out, the Doctor gets
caught in his own plan.
Sat 6 Nov 65 Horse of Destruction:
The Doctor has an



The Trojan Horse wears a stunning balsa-effect coat, with subtle lolly-stick motif (mane and nostrils, model's own).

of surviving photographs, *The Myth Makers* offers cramped sets, some decidedly un-Mediterranean-looking actors in false beards, and a model horse made out of matchsticks. But none of that matters, because even among Season Three's pleasingly experimental run of stories, *The Myth Makers* represents a shockingly unexpected curve-ball. Not until the 1970s would any *Doctor Who* story again offer such free-wheeling panache, mordant wit and dazzling technique. The *Myth Makers* is the Hartnell era's *Carnival of Monsters* or *City of Death*, combining intelligent storytelling with philosophy, pathos and an irresistible sense of fun. More so, and more successfully so, than Donald Cotton's later, comedically broader tale *The Gunfighters*, this is a production that pushes 1960s *Doctor Who* to its very limits and is all the better for it.

Of course, it could have gone further: it's a pity that all but one of Cotton's original episode titles were vetoed by the production team. The third episode should have been called *Is There A Doctor In The Horse?* Even more deliciously, the first was *Zeus Ex Machina*. They changed it to the unforgivably drab *Temple of Secrets*, but you can't have everything.

Cotton's dialogue is light, frothy and remarkably risqué. Quips fly thick and fast: believing the Doctor to be Zeus, Achilles falls to his knees and proclaims: "To Europa you appeared as a bull, to Leda as a swan - to me in the guise of an old beggar!" Odysseus is "as nervous as a Bacchante at her first orgy." Paris abandons rhetoric and epic simile in favour of a series of chinless, public-school interjections: as Cassandra wails "Woe to the House of Priam! Woe to the Trojans!", Paris chimes in with "I'm afraid you're a bit late to say 'Wah' to the horse."

But it would be wrong to categorise *The Myth Makers*, still less Donald Cotton's sublimely brilliant novelisation, as a mere excursion into comedy. Cotton understands his classical literature, and between the gags and the deflations of epic heroism he takes the time to ponder his characters' darker sides and their terrible fates. The last episode is astonishingly bleak. As Troy falls, Odysseus is told by the prophetess Cassandra that he will not see his home for ten long years, foreshadowing the Homeric trials that lie ahead of him. Cassandra casts a dark shadow over future episodes when she

There's a popular *Doctor Who* parlour game that goes something like this: if you were blessed with the god-like power to restore just one missing story to the archives, which would you choose? There's no shortage of obvious contenders: *The Evil of the Daleks*, *The Web of Fear*, or perhaps the nine (and counting) lost episodes of *The Daleks' Master Plan*. But personally, I'd be prepared to sacrifice the lot of them for the chance to see *The Myth Makers*.

I daresay it wouldn't look terribly impressive. There's nothing in the way of monsters or explosions or panoramic vistas of alien worlds. Instead, on the evidence of the handful

foretells the death of Katarina. There is a deep, aching poignancy in Vicki's foreknowledge as she tries to assure Priam that the sack of Troy is "just a story I heard a long time ago." The script ebbs and flows emotively. The performances are focused and committed. Vicki's relationship with Troilus is the most sensitively-handled companion romance in the

show's history, her beautifully sad departure scene perhaps its most overlooked and undervalued moment of pathos.

And what an odd departure it is. But that's fitting, because it's exactly what *The Myth Makers* is too: a delightfully, cherishingly, triumphantly odd departure. Yes, you can keep your Yeti and your Daleks. This is the one I want to see.



Vicki and the 'teenage' Troilus. Pahl! Thirty if he's a day ...

ARCHIVE EXTRA

◆ In his research notes, Donald Cotton commented that, based on the evidence of the Cyprian epics, it appeared that a possible excuse for Odysseus joining the Trojan war was that he wanted to open up extensive trading routes, particularly with Libya.

◆ Thursday 2 September 1965: Location shooting was covered by a reporter from the local paper *The Forthom Herald*.

◆ The novelisation, *Doctor Who – The Myth Makers*, was Book No 97 in the Target range and had a cover painting by Andrew Skilleter. With a narration from Peter Purves recorded at his home in Suffolk on Tuesday 16 March 2000, the soundtrack of *The Myth Makers* was released by the BBC Radio Collection on CD in January 2001 and also formed part of the CD set *Doctor Who: Adventures in History* released in August 2003.

◆ The existing silent 8mm film shot of Vicki leaving the TARDIS comes from *Horse of Destruction*, as does a shot of the Doctor talking to Katarina in the TARDIS.

◆ In the Cast section, Frances White was uncredited in the *Radio Times*. In the Extras section, "Margaret Brass" should be Margaret Bass and omitted is Derek Chaffer as either a Greek Soldier, Trojan Soldier or Person in Square.

✦ uncomfortable ride and Vicki reaches the end of a quest.

The Daleks' Master Plan

Evil Hearted You **BY JAC RAYNER**



A Dalek explores an Egyptian building site. Lucky they paved it so beautifully ...

strange creatures. It contains the only Doctor Who Christmas special. And we don't even have telesnaps.

It's harder, perhaps, because we can almost touch it. We don't know anyone who could have read a lost Shakespeare, but we do know of people who saw this story. During my lifetime, a Blue Peter staff member held *The Traitors* in his hands as he selected clips. How can we be so close, and yet so far?

The Quest has brought us closer. There are BBC photos of delegates from Mission to the Unknown. Not all the aliens were played by the same actors, though, and there are rumours that they looked different in their second appearance. Blue Peter clips show us an early Nick Courtney, and the companion Katarina. In 1983, episodes five and ten were discovered, and Sara Kingdom could be seen in action. And we have the soundtrack.

When I listened to the missing episodes, two things bothered me particularly. One is very trivial. When did Steven have the chance to change from his *Myth Makers* Greek outfit into the snazzy jacket and tie seen in the earliest surviving *Master Plan* clips? I'm embarrassed at the amount of research I've done on this. (Although I was once in a room with Peter Purves, I didn't ask him – OK, he almost certainly wouldn't have a clue, but I preferred to leave with my curiosity unassuaged and my dignity intact. Perhaps I am not a true child of The Quest).

The other was delegate Celenat. Not being in Mission to the Unknown, he wasn't in the photos. But apparently the actor even presented *Junior Points of View* in costume! How could the most visible alien be seen no longer? I wondered if perhaps hypnotic regression would work on a viewer, who could do us a sketch. Surely there had to be a way of discovering what Celenat looked like?

And then *Doctor Who Magazine* discovered a set photo that had been in private hands, and there he was, all white and spotty and glorious. Not a monster you'd look at twice under ordinary circumstances, perhaps, but it was so exciting. And yet pictures of, say, the technically superior Destroyer leave me cold. Because there's no mystery. No Quest.

And now, of course, *Day of Armageddon* has been found. And I'm desperate to see it. Celenat! The second Trantis! A full episode of Katarina and Bret Vyoll! New fans in ten years' time won't understand what the fuss was about. They'll have always known what Celenat looked like. They might not bother to watch the episode; it's just there.

But they probably still won't know when Steven changes his clothes. So The Quest goes on.

I have every surviving episode of *Doctor Who* on video, save one. And I am so desperate to see that one I just can't tell you! But there's a complete story that I've not seen, and I've never bothered to watch it.

Perhaps I just want things that I can't have. Or perhaps it's The Quest.

How many people would have heard of the dodo if it were still roaming around Mauritius? Would Shakespearean scholars pant to read *Love's Labour's Won* if it were available in Penguin? There's something about knowing that a thing existed, and yet you will never be able to experience it; something frustrating yet powerful.

Missing episodes remain out of reach, taunting you, drawing you on with a tantalising promise.

The Daleks' Master Plan promises the most of all.

It features two short-lived companions, the earliest Who appearance by a popular actor, a host of amazing aliens and

DWM ARCHIVE

DWM 272

COMMISSIONING

Mon 4 Jul 65 'Serial V' Episodes 7 to 12 scripts commissioned from Dennis Spooner for Sun 15 Aug 65; delivered by Wed 8 Sep 65 (Episode 11), Tue 14 Sep 65 (Episodes 8, 10, 12), Thu 23 Sep 65 (Episode 9), Tue 28 Sep 65 (Episode 6)
Fri 16 Jul 65 'Serial V' Episodes 1 to 6 scripts commissioned from Terry Nation

PRODUCTION

Mon 27 Sep 65 Ealing Film Studios
Stage 3: Smoke overlays/Model volcano/Desperus lights/Katarina and Kirksen floating in space
Tue 28 Sep 65 Ealing Film Studios
Stage 3: Hut (flight) Limbo (Sara and Steven transported)
Wed 29 Sep 65 Ealing Film Studios
Stage 3: Vision footprints/Vision/ Mira



Alas! The ill-fated Katarina, soon to be sucked into space ...

ARCHIVE EXTRA



The deliciously camp villain Mavic Chen (Kevin Stoney).

➤ **Thu 30 Sep 65** Ealing Film Studios Stage 3: Forest (Kert Gantry killed/TARDIS lands)/Kembel: Time Destructor
Fri 1 Oct 65 Ealing Film Studios Stage 3: Forest (Dalek pyroflames)/Model launch pad
Mon 4 Oct 65 Ealing Film Studios Stage 3: Model space yacht/Dalek-Egyptian battle
Tue 5 Oct 65 Ealing Film Studios Stage 3: Dalek-Egyptian fight
Wed 6 Oct 65 Ealing Film Studios Stage 3: Model pyramid, TARDIS, DARDIS and Monk's TARDIS/Old Sara
Thu 7 Oct 65 Ealing Film Studios Stage 3: Kembel: Time Destructor
Fri 8 Oct 65 Ealing Film Studios Stage 3: Cricket Match/Street Corner/Model volcano/Bret 3D identikit
Mon 18 Oct 65 Ealing Film Studios Stage 2: Model volcano (remount)
Thu 21 Oct 65 Ealing Film

In the Daleks' conference room on Kembel, the Doctor grimly examines the Taranium Core.

➤ After the initial outline, a later storyline was headed *The Dalek Master Plan* – A Serial in Twelve Episodes. In this revised version, Terry Nation requested that Steven was injured at the end of the previous serial, and Vicki was to recall seeing the planet Varga on the TARDIS scanner (at the end of *Galaxy 4*). In the first episode, Brett Walton was now trying to contact Galactic Control in New Washington, and Galactic President Mavic Chen (previously called Banhoong) was interviewed at an “Interplan Space Port”. The concept of the Time Destructor was introduced in the second episode, and could “put an entire planet back into the past”. In the fourth episode, the old friend of Brett’s previously referred to as Tom was now un-named, and helps the Doctor’s party escape from his own betrayal by launching them off into space in a capsule en route for the Planet of Mists. The inhabitants of the Planet of Mists in the fifth episode were described as “Visilens, the invisible spirits of evil”. Brett was to be killed off in the sixth episode after a clash with the Daleks, after the Doctor has extracted the “vital core” from the mechanism he stole from the Daleks. The seventh episode for Christmas Day was to see landings in Hollywood (where Vicki is tied to a railway track) and then at the police station at Christmas. The next episode had the Doctor discovering that the Daleks were in pursuit with landings at the England/Australia Test Match at Lords, the edge of a volcano, and Trafalgar Square as New Year is rung in. The character of the Monk, developed by Dennis Spooner for *The Time Meddler*, was now to be re-introduced with the ninth episode in Ancient Egypt, and he is marooned there when the Doctor’s party departs for Varga with a vital unit from his TARDIS at the end of the instalment. The tenth episode then had Doctor Who, Steven and Vicki return to Varga to find it deserted, with Mavic Chen and the Galactic Councilors locked in a cell. The last two episodes were similar to the earlier outline,

with the Doctor, Steven and Vicki departing from Varga at the conclusion.

➤ Terry Nation’s draft script for *The Nightmare Begins* opened “It would help my story greatly if in the episode that precedes this, Stephen [sic] (I’m assuming that that’s the Ian replacement name) is injured” and suggested the cliffhanger that was added to *Hose of Destruction*. Katarina was still scripted as Vicki, and in the opening TARDIS scene “Doctor Who” explains to her that his ship is moving through space like a rocket and that they are now in the year one million – a time he has never visited. Kurt (later Kert) was described as “thirty years old, good looking beneath the three day stubble” while Brett Walton (later Bret Vyron) has “very rugged good looks. Thirty-Thirty five... Walton is the oof of space. Top agent in Galactic [sic] security. Extremely good at his job”, the script also noted that Walton had problems with performing the ruthless acts of his job. Walton and Kurt are part of Mega patrol who report to New Washington where Reinmal (later Road) is part of Galactic Security Communications along with Gilson (later Lizan), a male character in this version. Nation said the interview with Galactic President Mavic Chen should be played out on a “trimeconvolusion” screen with the actors behind a clear screen with a slightly flickering light over them (a technique which had been employed in his 1964 adaptation of Isaac Asimov’s *The Caves of Steel* for BBC’s *Story Parade*). The material where Vicki and the Doctor encounter Brett in the jungle was different, with the agent racing back to the TARDIS and entering through the unlocked doors. The draft script ends with the Doctor seeing a Dalek emerge from the TARDIS. As with previous serials, the Daleks are led by the Dalek Supreme (“Dalek S.” in some stage directions).

➤ The draft script for *The Day of Armageddon* identified Zephon as “President elect of the fourth galaxy” and his people were once “the

greatest warriors in the universe”. At the start of the script, the Doctor is knocked out by Brett who carries him to a safe clearing where Vicki and Stephen are hiding. The forest was ignited by the Daleks using pyroblast canisters, and Nation suggested using newsreel film of Australian fires to illustrate this. Chen hands one ounce of Vitranium over to the Daleks, and on board Chen’s ship, Brett knocks Stephen out cold with a punch to the jaw in the closing scenes.

➤ In the draft script of *Devil’s Planet*, Vicki (whom Nation now noted would be replaced by the new character) feels an electric shock when handling the Vitranium and the Doctor explains it can absorb massive amounts of energy. Brett gives more background about Desperus and how the crime rate on Earth rose 50 or 60 years ago, leading to the adoption of the Devil’s Island notion used in France.

➤ The draft script for *The Traitors* has Kirkland (later Kirksen) admiring Vicki’s hair and then slicing a lock off with his knife; he demands to be taken to Venus. For the sequence in space with the bodies of Kirkland and Vicki, the directions note: “Photo caption of Vicki, a Mona Lisa like smile on her face. Her hair streaming.” For the alien Beaus, Nation suggested he should be “one of the more heavily disguised members, so the part can be taken by any itinerant actor”. Carlton (later Karlton) was Sara’s personal assistant: “forty years old. Very stern”. Sara Kingdom was described as “twenty-five, very beautiful... She wears a black blouse, open at the throat. Tight black silk pants. A Sam Browne belt... Sara is a very tough cookie, operating in a man’s world”. Chen tells Carlton that the Daleks have decreed only 50 humans can survive, and Kingston cannot be one of their “special group”. There were extra scenes of Sara and Barker (later Barker) keeping watch at the experimental station, and Brett was injured in the crash landing. Dexter (later Daxtar) was “fifty years old. Very distinguished looking.” This version of the script had more dialogue from the dying Brett about how Sara had been tricked by Chen, and ended with Sara confronting the Doctor and Stephen in a rocket room and saying she must kill them...

➤ The fifth episode was called *There’s Something Just Behind You* in draft form, and the scientists Fryn and Rhyrnal were originally called Frayn and Bosworth. In this version, Kembel was still called Varga. The invisible creatures, called Visions or Visians, had dialogue, with one of the pair that examined Sara saying that they must summon their people and destroy the invaders (the Doctor’s party). The Doctor’s group starts a fire in the cave and defend themselves from the Visians with burning torches; the stage directions note “The Visian is similar to a Mire Beast, that is, headless, with two long tentacles instead of arms”.

➤ In the script for the sixth episode, originally entitled *Counter-Plat*, while watching the Dalek on guard at the pursuit ship, the Doctor suggests a way to attack it, saying “I used it once before.”

➤ The production team included designers Sonia Markham and Daphne Dare handling make-up and costumes as usual.



With the writers working simultaneously, story editor Donald Tosh advised Dennis Spooner to begin his scripts part-way through or write stand-alone sequences (eg the test match); after Nation had delivered the preceding cliffhanger, Spooner could then link the material together. Since Spooner was a former story editor, Tosh knew that Spooner's material would require less work. One of Spooner's intentions for using the Monk was that he would allow more humour, and Peter Butterworth could take some of the burden away from William Hartnell. The draft script of *Volcano!* re-introduced "the Meddling Monk (still in his original costume)". In the rehearsal script for the tenth episode, *Escape Switch*, as in *The Time Meddler*, it was noted that the Monk had a Mark Four TARDIS.

The Hollywood sequence in *The Feast of Steven* is a pot-pourri of elements from different years. The rehearsal script indicates a setting of "circa 1919" while the BBC promotional document refers to it as "California 1921". Steinberger says deMille is trying to ruin him; this was Cecil B deMille, a director known for epic productions such as *The Ten Commandments* (1923). Steinberger aims to make Steven "bigger than Fairbanks", referring to Douglas Fairbanks, a swashbuckling star notably in *Rabin Hood* (1921). The Doctor and Steven are passed by "a small man in baggy pants, bowler hat [and] big shoes ... swinging his cane"; this was comic Charlie Chaplin who was at the height of his success between 1914 and 1922. The Arabian romantic star was based on Rudolph Valentino, an Italian-American lead who made *The Sheik* (which Knopf's film resembled) in 1921; Valentino died in 1926. However, the rehearsing of lines by 'the Sheik' suggests that the film is a talkie; talkies did not come in until *The Jazz Singer* in 1927. Steven joins the Keystone Kops, comic policemen who featured in Mack Sennett silents between 1912 and 1920. Steinberger promises to make Blossom "bigger than Pickford", referring to Mary Pickford, 'The World's Sweetheart' in films like *Rebecca of Sunnybrook Farm* (1921). The clown that the Doctor meets refers to Chaplin having done all his jokes already; he eventually reveals his name is Bing Crosby, the famous crooner who did not enter films until the early 1930s.

Friday 23 July 1965: William Hartnell had his contract revised since *Serial V* was now 12 episodes, recording one week later than originally planned; Hartnell had originally been booked for the six-part *Serial V* on Monday 24 May.

With so many production documents, different versions of the title were used. The title on Dennis Spooner's rehearsal scripts is *The Daleks' Master Plan*. None of the camera scripts had a cover title, but on the inner pages were referred to as *The Daleks Master Plan* (Episodes Two and Eight), *The Dalek Master Plan* (Episodes Six and Ten), *Doctor Who and the Daleks' Master Plan* (Episode Eleven), the grammatically incorrect *The Dalek's Master Plan* (Episode Twelve) and *The Daleks' Master Plan* on the others ... apart from the first script which had no title. By early October, the serial appeared on production schedules as *Dr Who and the Daleks* (Part IV) and some time before this, the production team had referred to it as *Dr Who & the Battle of Wots*. The first of three Synopses for the Deaf offered in October was entitled *The Daleks' Master Plan*, whereas those



for the remaining instalments were *Dr Who and the Daleks* when issued in November and January. Some paperwork also referred to the third episode, *Devil's Planet* as *The Devil's Planet*.

Originally, it was planned that Dalek voice artists Peter Hawkins and David Graham would also voice the Visians. The cricket commentators Trevor and Scott were referred to as "Peter Voice" and "Ritchie Voice" respectively - meaning Peter West and Ritchie Benaud. Director Douglas Camfield cast Kevin Stoney as Chen having seen him playing an Italian film director in a television show. Jean Marsh, like Peter Purves, was quite a giggler on set - to the ire of producer John Wiles. On one occasion, Marsh began laughing after accidentally pulling one of the TARDIS controls off the console and was banished from the studio until she had composed herself.

Tosh attempted to assemble a workable set of scripts since Camfield needed to plan his filming later that month; Tosh credits the serial's success to Camfield's work on the scripts. Camfield was planning his filming schedule by mid-September and viewing stock film from both the BBC Film Library and ABPC.

In the revised script for *Day of Armageddon*, Steven claims that they would hear the Daleks approaching like "the Mechanoids" from *The Chase*; the Doctor says that the Daleks will attack Earth again as they did in "two thousand one hundred and fifty-seven", referring to the Dalek invasion of Earth. *The Troitors* and *Counter Plot* scripts made references to members of Karlton's Special Force at the plant, all later changed to one of the Technics (renamed from Technocrats).

Tuesday 30 September: There were delays filming the fight in the hut when parts of the set had not been erected. Camfield wanted Jean Marsh to use karate for Sara's fights.

Wednesday 13 October: Tristram Cary recorded the incidental music for the first six



episodes at IBC Studios in Portland Place.

Unfortunately, Camfield found the Daleks to be very dull villains, always threatening and never acting. As with all aspects of production, Camfield ran rehearsals like a military operation. Camfield found that he was helped out by Hartnell, although the actor was unhappy, unwell and needed lots of rest.

The Dalek voices by Peter Hawkins and David Graham were recorded on the Wednesday before the Friday studio recording of the main programme.

Friday 22 October: Before recording on *The Nightmare Begins*, at 3.45pm a photocall was held on the CCE set for Hartnell, guest star Kevin Stoney and the six Technics actors, two of whom had their heads shaved for the press photographers. Gerald Taylor operated the black Dalek Supreme and the cast were joined by Kevin Manser who had been replaced by Jack Pitt for filming. Five taping breaks or run-ins were scheduled to move the Dalek from

Top: Possibly one of the most beautiful TARDIS pictures ever!
Above: The Technics lark about in front of Her Majesty's Press.

Studios Stage 2: Model volcano (remount)
Fri 22 Oct 65: Television Centre Studio 3: *The Nightmare Begins*
Mon 25 Oct 65: Hammersmith Park, Shepherd's Bush, London (Cricket Match)
Fri 29 Oct 65: Television Centre Studio 3: *Day of Armageddon*
Fri 5 Nov 65: Television Centre Studio 3: *Devil's Planet*
Fri 12 Nov 65: Television Centre Studio 3: *The Troitors*
Mon 15 Nov 65: Ealing Film Studios Stage 3B: Model volcano (remount)
Fri 19 Nov 65: Television Centre Studio 4: *Counter Plot*
Fri 26 Nov 65: Television Centre Studio 4: *Caravans of the Sun*
Fri 3 Dec 65: Television Centre

Kick-arse Space Security Agent
Sara Kingdom (Jean Marsh).

Studio 3: The Feast of Steven
Fri 10 Dec 65 Television Centre
Studio 3: Volcano
Fri 17 Dec 65 Television Centre
Studio 3: Golden Death
Mon 27 Dec 65 Ealing Film Studios
Stage 2: Time Destructor
Fri 31 Dec 65 Television Centre
Studio 3: Escape Switch
Fri 7 Jan 66 Television Centre
Studio 3: The Abandoned Planet
Fri 14 Jan 66 Television Centre
Studio 3: Destruction of Time

ARROID TIMES

Sat 13 Nov 65 The Nightmare Begins:
Steven is ill. The Doctor seeks for
help but finds old enemies.
Sat 20 Nov 65 Day of Armageddon:
The Doctor joins the Daleks, while
Bret takes some prisoners.
Sat 27 Nov 65 Drull's Planet: The
Daleks find a scapegoat and the
Doctor changes course.
Sat 4 Dec 65 The Troitors: Katarina
saves their lives and Bret faces his
friends.
Sat 11 Dec 65 Counter Plot: Steven
and the Doctor are transported to
meet the invisible enemy.
Sat 18 Dec 65 Coronas of the Sun:
The Doctor and Sara have to



the jungle set after Gantry's death, place in Cory's skeleton before the TARDIS arrived, to allow Hartnell to move to the TARDIS set for the scene where Bret was caught in the chair, to allow Hartnell to return to the jungle set, and finally to move Hartnell and the Daleks back to the jungle for the cliffhanger.

Friday 29 October: The first break on recording Day of Armageddon was after the attack on Zephon to allow the character to be tied up, with the second allowing Hartnell to don Zephon's cloak and hood before being escorted by the Daleks. Camera moves and set alterations were made during the next break before 'Zephon' joined the delegates, and the final break allowed Julian Sherrier to move to the Conference Room set after Zephon raised the alarm. At the end of taping, there were difficulties in recording the closing roller caption at the correct speed.

Friday 5 November: Before recording Drull's Planet, at 3:30pm photocall was held for the regulars, Nicholas Courtney, Kevin Stoney and Julian Sherrier. Three taping breaks were scheduled mainly for camera moves: the first after Zephon is killed, the second after Vyron says the Spar is out of control and the third as the convicts arrive at the Spar. The camera script running order erroneously indicated the caption read Next Episode: The Daleks' Master Plan.

Friday 12 November: One recording break was planned for The Troitors to swap camera lens before the scene of Bret's 3D identikit.

Friday 19 November: Four recording breaks

were planned in Counter Plot. The first two, to allow camera moves, came before the scene where the Doctor, Steven and Sara were transported to Mira, and after the short scene of the Doctor coming to on Mira. A third break allowed the cave opening to be redressed before the Dalek sequence where the fugitives were tracked to Mira, and the fourth break came before the Daleks appeared on Mira to allow the Daleks to move sets, fit a seismic detector arm to one Dalek and rig up the cotton threads to simulate the presence of a Visian in the foliage.

Tuesday 23 November: Cary and the Eddie Walker ensemble recorded the music for the final six episodes from 4.00pm at IBC Studios in Portland Place.

Friday 26 November: During camera rehearsals for Coronas of the Sun, Hartnell pre-recorded the Doctor's TARDIS loudspeaker dialogue, which was treated in a similar manner to the Dalek voices. The episode began with a filmed reprise and had seven recording breaks. The first came after the Visian attack on the Daleks, allowing all the Daleks to be moved back to the Control Room set and the one with the seismic detector arm to have it swapped for a standard sucker arm. The next break came one scene later, again to move the Daleks between sets and also to redress part of the jungle floor. The third break, as the Doctor's party watched the Dalek sentry, was for camera moves. To allow the Daleks to be moved to the Control Room set again, another break was scheduled after the Dalek pursuit ship took off from Mira, and then again before the scene where they waited with Chen in the Kembel jungle to get them over from the Control Room. Two more breaks took place for camera moves either side of the scene where the Doctor's party regained the TARDIS and departed from Kembel.

Friday 3 December: Eight recording breaks were planned for The Feast of Steven; the first three were to allow Hartnell to move back and forth between the TARDIS set and the Police Station exterior when the Doctor ventured outside his ship. Another break for camera moves came just before Steven entered the police station (allowing Purves a costume change), with two more to allow the regulars to move to and from the TARDIS set mid-way through the episode and shift the police box prop to the Barn set. The last two breaks allowed Purves and Marsh to move to the

stairs set during the chase, and permitted camera moves before the "And so they lived happily ever after" caption.

Friday 10 December: Five taping breaks were planned for Volcano. The first allowed the Dalek time machine to be placed on the Control Room set, the second prior to the Monk attacking the TARDIS lock was for a different lens to be fitted to one of the cameras, the third after the meeting with the Monk allowed the TARDIS crew to move sets, the next came after the travellers entered the TARDIS and allowed a rock to be set in for the Monk to be seen behind, and the final break was to remove the departing Dalek time machine from the Control Room.

Friday 17 December: For Golden Death, Hartnell and Purves pre-recorded off-screen dialogue that afternoon. Seven taping breaks were planned. The first was for camera moves before Tutmosis reported the intruders, and the second was to set in the Monk's TARDIS at the pyramid workings. The next was for camera moves before the Monk emerged, after which one was needed to move the TARDIS to the Tomb before the scene where the Monk encountered Chen. After another break for camera moves, the next break was to replace the Monk's TARDIS with the police box, and the final one to then return the police box to the tomb set. Sam Rolfe, the creator of MGM's The Mon from UNCLE, was photographed meeting a Dalek on the Dardis set and one of these shots featured in Radio Times on Thursday 3 February 1966.

Friday 31 December: As before, Hartnell and Purves recorded some of their off-screen dialogue in the afternoon for Escape Switch, which had six recording breaks planned. The first, before Steven, Sara and the Monk called for the Doctor, was to allow movement of the Daleks, as was the second before the Daleks prepared the voice audio in their ship. The third allowed most of the cast to move from the Dalek time machine set to the pyramid workings for the handover scene. The fourth was to set in columns for the Doctor to hide behind. The fifth break was to move the police box into position as the Monk's TARDIS for his escape, and the final break was for camera moves after the Doctor's party entered the TARDIS.

Friday 7 January 1966: Six taping breaks were planned for The Abandoned Planet. The first, after the opening scene in the Dalek Control Room, was to set the Dalek Supreme at the top of the ramp in the Conference Room. After the scene where Chen stalked his claim over the delegates, another break allowed the Daleks to be moved; similarly after the detention of the Daleks, a break was planned to move the Daleks back to the Control Room. To allow Purves and Marsh to move from the Dalek Corridor set into the Control Room another break was needed. Camera moves were needed before the scene where Steven and Sara found the delegates, and before the delegates escaped in their ships, a break was needed to move the Daleks back to the jungle set, remove the TARDIS and dress the tunnel entrance.

Friday 14 January: Destruction of Time had five scheduled breaks in taping. The first was to move the Daleks from the Control Room to a corridor as Chen's escort, and the second after the Doctor told Sara and Steven to get to the TARDIS was to move part of the corridor set and



One of the desperate inmates of Desperus, Bors (Dallas Cavell).

Bors, Gange and Kirksen have a friendly chat about knives ...



remove the fuse box wall. A third break was to reposition Hartnell and the Daleks in the Control Room, and the fourth allowed Marsh to have aged make-up added before the scene in which she returns to help the Doctor. The final break, prior to the mutation sequence film, was to strike the TARDIS and move it to the new set. There were roller-caption problems which necessitated a three-minute over-run on recording.

● The first Audience Research Report on the serial was for *Devil's Planet* with the reactions of 300 viewers assembled on Tuesday 11 January. The *Feast of Steven*'s report, compiled on Tuesday 1 February, was generated by 177 viewers. A report on *Volcano* prepared on Monday 7 February had 233 people giving a more favourable response. *Counter-Plot* was analysed on Wednesday 9 February with 201 interviewees, and on Friday 11 February, *Escape Switch* was commented on by 255 people. Finally, *Destruction of Time* was briefly analysed on Tuesday 8 March, with 274 viewers generally pleased with the horrifying events of the climax.

● The two-part novelisation formed Books 141 and 142 in the Target Library; both books



had cover paintings from Alister Pearson.

● With narration from Peter Purves recorded at his Suffolk home on over Tuesday 6 and Wednesday 7 June 2001, the soundtrack of the serial was released by the BBC Radio Collection on CD in October 2001; an MP3 release followed in April 2003. The sound effect of the Dalek spaceship control panels was

included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music. Tristram Cary's music score was issued on CD by BBC Music on *Doctor Who: Devil's Planets – The Music of Tristram Cary* in September 2003.

● In the Extras section, Paul Phillips was an Egyptian Slave not an Egyptian Soldier.

The Doctor feels the full force of the Destruction's energies...

➤ Leave Steven to face the Daleks alone.
Sat 25 Dec 65 *The Feast of Steven*: The Doctor spends Christmas in a Station, and Steven misses his big chance.
Sat 1 Jan 66 *Volcano*: The Daleks are angry and the Doctor meets an old enemy.
Sat 8 Jan 66 *Golden Death*: The monk tries a double-cross and Sara has a fight.
Sat 15 Jan 66 *Escape Switch*: With Steven and Sara as hostages, the Daleks know they can recapture the Taranium core.
Sat 22 Jan 66 *The Abandoned Planet*: The Doctor disappears; Steven and Sara get a surprise.
Sat 29 Jan 66 *Destruction of Time*: Dust blows across the planet Kembel.

The Massacre of St Bartholomew's Eve

I've Got You Under My Skin **BY MARK GATISS**



Back in the sixteenth century, games of 'Spot the Woman' could often last long into the night.

added to my Target collection (itself now hidden away in a secret bookcase I liked to call the ... well, Secret Bookcase). The exception I made to this rule of cool concerned the publication of much older stories. I could happily drop into *Dressers on Darlington's High Row* and shell out one pound fifty for *The Enemy of the World*. It was a Thought! It was of archival interest! It was just like being interested in *Quatermass* or Dennis Potter's early TV plays. These Doctor Whos were different, classy, serious. And the pinnacle of these stories, naturally, were the long-forgotten *Historicals*. Everyone knew they were boring and had been phased out by grateful producers almost as soon as possible because the kids wanted monsters and plenty of them. They were a strange hang-over from the show's original semi-educational remit; dry, patronising, the padding between Dalek stories.

Then, suddenly, they were nothing of the sort! This was real Doctor Who: dense, lyrical, well-plotted and full of rich characters. We'd been fooled by all those base-under-siege adventures. The true spirit of Doctor Who lay in spending six months in the Gobi Desert with Mark Eden! There was something genuinely lovely and strangely chic about the sudden upsurge in interest in these long lost stories. And how much more charming it was to get their original writers back to novelise them. The *Astex* was a revelation. *Marco Polo* was a somewhat truncated delight. *The Myth Makers* was quite simply brilliant. I became a little obsessed with the notion of the Historical Who and vividly remember the triumph I felt at the end of Part Two of *Black Orchid*. Not a scintilla of sci-fi in sight! I looked forward to Peter Davison's subsequent encounters with Alfred the Great and Aubrey Beardsley. Alas, it was not to be!

In amongst these rediscoveries, *The Massacre* still presented a problem. Its author, John Lucarotti, had always expressed dissatisfaction at the broadcast version, feeling that it had

OWN ARCHIVE
DWM 233

COMMISSIONING

Fri 9 Jul 65 'Serial W' scripts (latterly *The War of God*) commissioned from John Lucarotti for Fri 17 Sep 65; delivered Tue 20 Jul 65 (Episodes 1 to 4), Tue 28 Sep 65 (revised Episodes 1 and 2), Wed 6 Oct 66 (revised Episode 3), Fri 8 Oct 66 (revised Episode 4)

PRODUCTION

Mon 3 Jan 66 Ealing Film Studios
Stage 3: Paris Streets (Anne hiding)
Tue 4 Jan 66 Ealing Film Studios
Stage 3: Rue de Fosses St Germain
Wed 5 Jan 66 Ealing Film Studios
Stage 3: Paris Streets (Steven followed)
Thu 6 Jan 66 Ealing Film



I should like a hat like that! The Doctor strikes a pose in Paris.

way back when I was an adolescent, loving Doctor Who was not something to be actively encouraged. It was suddenly much more important to wear black, sneer at things and spend hours on freezing trains in an effort to get in to Thomas Dolby gigs. It was during this dark time, this time of chaos, that a funny thing happened. I could never desert the programme, of course, but I stopped buying the books. Great swathes of late Tom Bakers failed to be



The Queen Mother, Catherine de Medici (Joan Young).

➤ Studios Stage 3: Ext. Abbot's House/Ext. de Coligny's/Paris Streets (Steven and Anne)
 Fri 7 Jan 66 Windmill Road, Wimbledon Common, London (Wimbledon Common)
 Fri 21 Jan 66 Riverside Studio 1: Wor of God
 Fri 28 Jan 66 Riverside Studio 1: The Sea Beggar
 Fri 4 Feb 66 Riverside Studio 1: Priest of Death
 Fri 11 Feb 66 Riverside Studio 1: Bell of Doom

RADIO TIMES

Sat 5 Feb 66 Wor of God: Steven makes some new acquaintances, but loses the Doctor.
 Sat 12 Feb 66 The Sea Beggar: With the Catholics warring with the Huguenots, Steven finds it hard to obey the Doctor's instructions.
 Sat 19 Feb 66 Priest of Death: Steven thinks he has seen the Doctor, and when he overhears a plot he has to go into hiding.
 Sat 26 Feb 66 Bell of Doom: Having found the Doctor, Steven now feels more alone.

Above right: Nicholas (David Weston) and Steven outside Preslin's apothecary.

Below: William Hartnell and Peter Purves on the set of the Parisian tavern.



been somewhat diluted from his original intention. Received wisdom had it down as a turgid, gloomy tale, utilising that most ancient of plot devices, the doppelgänger. It was more like something from the BBC Classic Series of the time than was deemed to be fitting for Doctor Who. And when the novelisation finally appeared I have to admit I found it very hard going. Maybe this time everyone was right?

Years later, one rainy Sunday afternoon, armed only with a pot of tea and some ginger snaps, I popped the suddenly available soundtrack of *The Massacre* onto the CD player and greeted it like an old friend. This really was the stuff! And, for once, the loss of the original story is not quite the usual tragedy. *The Massacre* could almost have been written for radio. All those allegations of wordiness were rendered worthless. Suddenly we had a lost classic on our hands; a wonderfully atmospheric

story covering a period of French history few of us know much about. The cast is amazing. Eric Thomson, Leonard Sachs, Ronald Pickup, André Morell. André Morell in Doctor Who! If you think the Historicals are not for you, if you think Doctor Who shouldn't concern itself with Popish plots and political skulduggery, do yourself a favour and listened to this glorious gem in a darkened room. There are few moments to compare with the brilliant scene where the Doctor, abandoned by an angry Steven, is left alone in the TARDIS.

Fashions change but the charm of these stories stays with me and it's a genuine shame they disappeared from Doctor Who. I sometimes find my mind drifting back to those mid-1980s days when the Historicals swung back into style. It's curious that the least playful, most serious, least remembered of them all should now be one of my very favourites.

ARCHIVE EXTRA

➤ Around August 1965, Serial W was referred to by the "Made up" title *Dr Who & the Massacre of St Bartholomew*.

➤ The first three episodes generally covered a single day; the final one spans two days. In the Doctor Who version of events, it seems that the TARDIS materialises at noon on Wednesday 20 August 1572, the events of the second episode take place on Thursday 21, the assassination attempt on de Coligny is at noon on Friday 22. Steven spends Saturday 23 evading the guards, and the TARDIS departs at dawn on Sunday 24 as the massacre begins. This fits in with established history, although shifting the marriage of Henry of Navarre from Monday 18 to Tuesday 19.

➤ The title *The Massacre of St Bartholomew's Eve* is a misnomer, the massacre having taken place on St Bartholomew's Day. Even if the title is referring to the story's setting just before the battle – literally 'the Eve of the Massacre', it would still need to be the unbearably clunky 'The Massacre of St Bartholomew's Day's Eve' to make any historical sense!

➤ In the camera scripts, the Doctor is referred to in stage directions as "Doctor Who". In *Wor of God*, Nicholas is described as "about the same age [as Gaston]. He is quiet and serious. He is a German but he has no accent, just a less flamboyant manner. He is secretary to Gaspard de Coligny, Admiral of Florence." The Doctor's comment about Steven being careful with the sword was an un-scripted ad-lib. The camera script for *The Sea Beggar* had one sequence which was different from the broadcast version. This



was the scene where Steven arrived to see Gaston and Nicholas, where there was extra dialogue when Gaston asked Anne – who came in with a jug of wine and two glasses – if she has heard of "Vassy". Marshal Tannanes is described: "Marshal Gaspard de Sauc-Tannanes is about fifty, of medium height, with cold eyes. He has the ear of Catherine de Medici, the Queen Mother, and is one of her most faithful representatives on the King's Council. He hates and distrusts the bland idealism of de Coligny" while "Admiral Gaspard de Coligny is a well proportioned man with a neat beard. He is in his late fifties and has no sense of humour. He believes in the glory of a unified France and also that he is one of the few men who can bring it about. Though he is essentially honest and had he not more humility, he might have preceded Louis XIV and Charles de Gaulle in thinking 'L'etat, c'est moi'." He is unlucky, in so much as he is dealing with a capricious and partially insane king to whom he is unscrupulously loyal." At one point in the stage directions for the closing scene, Dodo is referred to as "Anne".

➤ Director Paddy Russell – the first woman to direct Doctor Who – had been apprehensive about the heavy studio schedules with William Hartnell, and had been told that he could be awkward with new directors. However, she found this was not the case and discovered that Hartnell was a very strong but co-operative man who had been left slightly on edge by the demanding weekly production schedules. Hartnell was still having disagreements with

John Wiles, and Russell found herself acting as a mediator between star and producer.

➤ Thursday 17 March 1966: Reviewing Doctor Who in *The Listener*, JC Trewin commented on "a surely needless and nightmare raising portfolio of Massacre woodcuts" which appeared in *Bell of Doom*.

➤ Australia broadcast the serial from December 1966 with a repeat from March 1968. BBC Enterprises referred to the serial as Doctor Who and the Massacre and later listed it as *The Massacre of Bartholomew*.

➤ Thursday 17 August 1967: The 405 line videotapes of all four episodes were cleared for wiping and subsequently erased.

➤ The *Spice Adventures* cassette which contained library music used in the serial was reissued on CD in October 1998 by Julian Knott. With narration from Peter Purves recorded in Northampton on Friday 28 May 1999, the soundtrack of the serial was released by the BBC Radio Collection on CD and cassette as Doctor Who – *The Massacre* in August 1999 and also formed part of the CD set Doctor Who: *Adventures in History* released in August 2003.

➤ In the Cast section, Christopher Tranchell appeared as Roger in 1-3. In the Extras section, Norton Clarke was the Secretary and Tom Smeeton was the Assassin (Bordet).

The Ark

The Sun Ain't Gonna Shine Anymore **BY MARK MICHALOWSKI**



The Ark is big. No, not the spaceship – the story. A whopping spaceship, a planet, two different time zones. It's all happening on a big canvas – although, with typical Doctor Who parsimony, much of it is hinted at with a tiny pencil sketch on the back of an envelope.

And that's why one of the things I love most about *The Ark* – apart from Dodo's wonderful accent, which sprints from East End barrow-girl to jolly-bockey-sticks via Wetherfield – is how so much is suggested, rather than shown. Whether or not it was deliberate or just rubbish writing, there are so many unanswered questions – how did the humans meet the Monoids and turn them into slaves? (And while we're at it – how do the Monoids eat when their mouths are stuffed with ping-pong balls? We see them putting down chicken legs, but there's no hint of where they stuff the meat.) Have the

Dodo meets a one-eyed monster. She meets another one in the Missing Adventures, you know. And then she catches syphilis ...

Monoids always been able to talk – and, again, how? And how does the sign language they use with the humans work? They seem to be able to make the same four hand signs mean two dozen different things. Why do the Monoids wear numbered sashes in the second half of the story? Surely they can recognise each other. And why do they use those pantomimic hand gestures when they talk, or is it just a hangover from when they were mute and had to sign all the time? Why are the humans so hell-bent on colonising Refusius when it already has inhabitants – and inhabitants that the humans suspect of being responsible for the flu plague? Why do humans in the '27th segment of time' wear those plastic strip curtains that your gran hangs on the back door in summer to stop the flies getting in? And why is the TARDIS described as a black box, and why does it look like someone's had a half-hearted go at it with a tin of gloss paint?

Despite the fact that there's actually a lot happening here, it manages to seem curiously static. Perhaps because there's a lot of standing around talking; perhaps because the Monoids are cursed with wearing ankle-length leather skirts and thus find it difficult to move anywhere at anything other than an awkward shuffle. Or perhaps because the humans seem such an insipid, dreary lot that you secretly hope that the bomb goes off and kills the lot of them.

But there's much to enjoy and admire about the story: the fact that the TARDIS is used in an interesting way within the story, to propel our chums into the future to see the consequences of their actions. Billy gets to do a bit of moralising about the humans getting their just desserts from their mottopped muppets (although when he bellows at Dodo: "We must do something about that col of yours," it's hard not to believe that eutanasia isn't at the top of his list. And does he really accuse Dodo of "poofing around" in his wardrobe?)

Steven's on top form, and we get what must surely be Michael Sheard's first appearance, along with real lizards and an elephant and some jungle and absolutely dozens of Monoids – no wonder the Refusians were invisible: after Daphne Dare spent so much on Beatles wigs, the budget ran out.

In those heady black and white days of the 1960s, this must have seemed like an exciting, fast-paced space romp. And by the standards of the time, it was!

DWM ARCHIVE

DWM 228

COMMISSIONING

Thu 27 May 65 *The Ark* (7) scripts commissioned from Paul Erickson for Wed 1 Sep 65 (Episodes 1 and 2) and Mon 1 Nov 65 (Episodes 3 and 4), delivered Wed 18 Aug 65 (Episode 1), Wed 1 Sep 65 (Episode 2), Tue 7 Sep 65 (revised Episodes 1 and 2), Tue 30 Sep 65 (Episode 3), Mon 1 Nov 65 (Episode 4), Thu 18 Nov 65 (revised Episodes 3 and 4)

PRODUCTION

Mon 24 Jan 66 Ealing Film Studios: Guardian miniaturisation inlay effect
Mon 31 Jan 66 Ealing Film Studios: Int. Launcher/Refusius (Monoid battle)
Tue 1 Feb 66 Ealing Film Studios: Int. Launcher/Refusius (Monoid battle/Dead Monoids)
Wed 2 Feb 66 Ealing Film Studios: Int. Launcher (remount)
Thu 3 Feb 66 Ealing Film Studios: Jungle/Ext. TARDIS
circa Fri 4 Feb 66 Ealing Film Studios: Model filming
Fri 18 Feb 66 Riverside Studio 1: The Steel Sky
Fri 25 Feb 66 Riverside Studio 1: The Plague
Fri 4 Mar 66 Riverside Studio 1: The Return
Fri 11 Mar 66 Riverside Studio 1: The Bomb

RADIO TIMES

Sat 5 Mar 66 *The Steel Sky*: Dr Who, Steven, and Dodo find themselves in a strange jungle.
Sat 12 Mar 66 *The Plague*: Dodo spreads a new and deadly germ – the common cold!
Sat 19 Mar 66 *The Return*: The Ark nears the end of its epic journey – but who are the masters now?
Sat 26 Mar 66 *The Bomb*: The Monoids battle among themselves, while Steven joins in a desperate search for the bomb.

ARCHIVE EXTRA

Although Lesley Scott was apparently not involved in the writing process, it is possible that she was also a writer associated with the series; her name was given as one of the writers of picture strips and/or text stories for the Dr Who Annuals published by World Distributors/World International.

Prior to *The Ark*, director Michael Imison had worked on the soap *Compact* and the BBC2 series *Buddenbrooks*. He was not impressed with the scripts for his Doctor Who serial, and claimed to have renamed and redeveloped the Monoids, seeing the notion of one-eyed creatures as having great merchandising potential.

Thursday 3 February 1966: Monica the elephant was supplied by a zoo in the North of

England, and the night before the shoot had been kept in a van outside Imison's flat overnight, since the BBC would not give permission for the driver to park on their premises.

The inner pages of the camera script are entitled *Doctor Who and the Ark*; there is no logo on the cover. The opening sequence with the Monoid appears to be a late addition, and the creatures were not meant to be fully revealed until some way into the first episode. The camera script notes "A hand lets foliage fall ... Not an ordinary hand – one roughly shaped in the Human mould but covered with heavy reptile scales." The camera script for *The Plague* suggests that the TARDIS had been brought to the Main Deck and placed by the statue prior

to the travellers' departure. The Doctor was generally referred to as "Doctor Who" in the stage directions.

Friday 18 February: Four recording breaks were scheduled for the taping of *The Steel Sky*. The first came after the shot of the Commander taking the typed verdict from the Monoid in the opening Command Deck scene, allowing the cameras to be moved around this large set. The second came just before the shot of the caption slide showing the steel sky as seen by the Doctor's party. A scene in which a Monoid, who had been watching the Doctor's group, turned and walked directly up to the camera, heralded a recording break, whereafter taping continued with a shot of a Monoid walking away from camera on the main deck (the intervening



Some companions were deemed more successful than others ...



Dressing-gown clad actors rehearse on the Ark's galley set.

section of blackness was ideal to edit the electronic tape without losing synch). The final break in taping came after the scene in which the Doctor, Dodo and Steven were surrounded by Monoids in the jungle, allowing William Hartnell, Peter Purves and Jackie Lane to move across to the bridge set for the next scene.

● Friday 25 February: Five recording breaks were planned for *The Plague*. The first allowed Purves to move from the cell room to the main flight deck, and the second came after Steven's collapse to allow him to return to the cell. A third came after the Doctor left to administer the antidote to the Commander, meaning that

Hartnell could move to the side room set occupied by the Commander. A fourth came just before the Earth's demise, allowing the inlay shot for the model footage on the main screen to be lined up, and the final break came just before the travellers' entrance to the redressed and deserted bridge some 700 years later.

● Friday 4 March: The return had four taping breaks planned. The first came before the departure of the launcher which meant that Hartnell and Lane could leave the kitchen set and get inside the prop. The second came before '2's party entered the Refusian castle dwelling, allowing the cast to move across from the exterior Refusian set. The third break came after the scene in which the Refusian revealed himself to the party, while a final break was planned before the last scene so that the launcher prop could be removed from the Refusian set and replaced by smoking debris.

● Friday 11 March: Just before recording *The Bomb*, Imison was informed that his contract with the Drama Series and Serials department was not being renewed. Recording on *The Bomb* was heavily out of sequence, starting with the closing scene in the TARDIS and closing credits, after which Purves and Lane changed from the costumes they would wear in *The Celestial Toymaker* back into their outfits for *The Ark*. Taping then began again with the start of the episode as far as the first scene in the Refusian dwelling, after which came a recording break and then the other two scenes requiring the same set (the Doctor talking to '1' and Dassuk's arrival) being recorded. After another break, telecine material of the launchers leaving the Ark and Refusis plus the

Monoid battle sequence were transferred to tape, and recording resumed with the sequence of Steven and the Guardians escaping from the kitchens. After another break, the scenes on the Ark of the Refusian arriving in the launcher were taped. With these completed, the launcher prop could be moved to the Refusis set for the rest of the evening. After the sixth recording break of the evening, the remainder of the episode was taped in story order, with two additional breaks between scenes.

● Amongst the regions not screening *Thank Your Lucky Stars* against *The Ark* was ABC, which scheduled the sitcom just Jimmy for two weeks and replaced it with Bob Monkhouse presenting silent comedies in *Mod Mouvies*.

● Thursday 7 April: Reviewing *The Bomb in The Listener*, JC Trewin noted that he liked the comedy element of the episode, notably the Doctor becoming invisible when he sneezed.

● Australia broadcast *The Ark* from December 1966 with repeats from March 1968 and January 2004. New Zealand received the serial in September 1968, repeating it during July/August 2000.

● Thursday 17 August 1967: The 405 line videotapes of all four episodes were cleared for wiping and subsequently erased.

● The serial was released on videotape by BBC Worldwide in October 1998.

● In the Cast section, Frank George was billed as 2nd Monoid on 1-2.

The Celestial Toymaker

Wind Me Up (Let Me Go) BY MICHAEL STEVENS

DUWM ARCHIVE

DUWM 196
COMMISSIONING
Thu 29 Jul 65: The Celestial Toymaker (1) Episode 1 script commissioned for Fri 17 Sep 65 with option on Episodes 2 to 4 by Fri 1 Oct 65; delivered Mon 13 Sep 65
Fri 17 Sep 65: The Celestial Toymaker Episodes 2 to 4 scripts commissioned for Fri 26 Nov 65; delivered Tue 16 Nov 65 (Episode 2), Tue 30 Nov 65 (Episode 3), Tue 9 Dec 65 (Episode 4)

PRODUCTION
Wed 2 Mar 66: Ealing Film Studios: Clowns growing (Trilogic Game/Dance Floor (Mrs Wigg and Sergeant Ruge)
Thu 3 Mar 66: Ealing Film Studios: Model TARDIS on conveyor (Trilogic Game/Dodo in school uniform
Fri 18 Mar 66: Riverside Studio 1: The Celestial Toygame
Fri 25 Mar 66: Riverside Studio 1: The Hall of Dolls
Fri 1 Apr 66: Riverside Studio 1: The Dancing Floor
Fri 8 Apr 66: Riverside Studio 1: The Final Test

AUDIO TIMES
Sat 2 Apr 66: The Celestial



Michael Gough as the titular Toymaker. His wallpaper's rather woeful, don't you think?

On the 'oddball' strand of Doctor Who, of which *The Celestial Toymaker* was the pioneer, the quirky and the surreal walk hand in hand with the sinister and the deadly. Later examples of the genre would include *The Greatest Show in the Galaxy*, *The Hoppiness Patrol* and, rather sooner, *The Mind Robber*.

Hmm, *The Mind Robber*. You know, some of its elements share an uncanny similarity with those in *The Celestial Toymaker*. For example, in the first episode of each story the Doctor's companions visualise an element of their past upon a screen; Steven and Dodo see their younger selves, Jamie and Zoe see their homes. In both cases this is a lure to take them from the safety of the TARDIS; and in both cases, separated from the Doctor, they go on to meet nursery toys and fictional characters (Cyril is, to all intents and purposes and even a line of dialogue, Billy Bunter).

Clowning and parlour games may not appeal to all, but in *The Celestial Toymaker* silliness is always followed by death or maiming. The selection of demises on offer is dazzling: characters are despatched by freezing, squashing, electrocution, slicing and shaking. The script certainly knows which buttons to press in milking the situation of its drama. During the first game, the room grows dark, the clowns become sombre, and Dodo says of Joey, "Steven I'm frightened – have you noticed, he's not funny any more?" Suddenly the clowns slump, the

lights go out, and there is a peal of thunder. It sounds like wonderful stuff (though possibly better realised in our imaginations than on screen).

The dialogue also crackles with fine dramatic tension. Plaintive statements such as "None of the Toymaker's jokes are just jokes" have a ring of slow-dawning terror, whilst lines given to the 'toys' border both Carroll and Wilde territory: The Queen of Hearts complains, "It isn't very charming to be told you're not real," the King disowns the idle fruit of his loins with an off-hand "Your son I think, my dear" and, most knowing of all, the Queen delivers her exclamation "a playing card!" with the unmistakable inflection of the Wildean handbag. This is indeed a very knowing script: the Hearts are one of those dysfunctional families where the son rivals (and pushes out) the father in his mother's affections, whilst Sergeant Rugg is a ladies' man whose bluff, bluster and showy charm are all a front for pitiful cowardice. He claims to spoil for a fight with Steven but is actually quite nervous of him and,

for all his patronising ease with females, finds it hard to be a hero when faced with a real (in every sense of the word) man. Even Mrs Wiggs knows this, declaring at the height of her temper that Sergeant Rugg "couldn't fight a pussycat!" Finally, his reluctance to dance leads to the very funny excuse, "To tell you the truth, Mrs Wiggs, soldiers don't dance. Well, officers perhaps. Sergeants, no."

This is one of the first stories to realise the TARDIS' potential as an icon of the series. Copies of it appear everywhere, as cupboards, as ordinary phone boxes, as one-dimensional flats, sometimes blue and sometimes – deliciously – white. (Hm, there's a white TARDIS in Episode One of *The Mind Robber* too.)

And whilst all this is going on there's the Trilogic Game, by far the least interesting element in the story, and one whose moves and strategies are lost on me every time. At least the Toymaker is delightfully wicked and spiteful, and the way is clearly left open for a sequel at the end – so it's strange one was never made. Until *The Mind Robber*, that is ...



The Knave of Hearts with the Toymaker's fake TARDISEs.

➤ Toymaker: [no synopsis]
Sat 9 Apr 66 *The Hall of Dolls*: [no synopsis]
Sat 16 Apr 66 *The Dancing Floor*: [no synopsis]
Sat 23 Apr 66 *The Final Test*: [no synopsis]

Below: The Hearts Family (Peter Stephens, Carmen Silvera, Campbell Singer)

Bottom: The Doctor makes a stand against the Toymaker.

Left: Steven and the Toymaker.

ARCHIVE EXTRA

➤ Around August 1965, Serial Y was referred to as *Dr Who & the Trilogic Game* by the production office.

➤ Monday 17 January 1966: Before leaving for holiday, story editor Donald Tosh sent his rewritten scripts for the last two episodes of the serial to Brian Hayles, who had been too busy with scripting chores on the BBC Midlands soap *United!* to finalise the scripts himself. Tosh commented to Hayles that producer John Wiles would be handling the script from now on. The major change to the third episode was to remove a maze which had been in Hayles' version as this no longer worked now that some over-budget effects had been dropped. In its place, Tosh had added the short puzzle of Steven and Dodo getting through the door and then the 'Hunt the Key' game. Tosh also thanked Hayles for being so good about letting him "massacre" his scripts.

➤ Tuesday 18 January: Wiles informed Tosh that he felt the revised final episode script now read very well, and that director Bill Sellars was pleased with it. All of the episodes ran slightly short and would need to be extended the following week. Tosh was paid for the rewrite of *Dr Who and the Celestial Toymaker* on Tuesday 25 January, and Wiles formally approved this on Wednesday 16 February.

➤ In the camera script for *The Celestial Toymaker*, the Toymaker is described as "a happy looking occidental Mandarin character, he is dressed in a splendid looking bejewelled floor-length coat".

➤ Tuesday 22 February: The incidental music for the serial was recorded by Dudley Simpson and six musicians over four hours.

➤ Friday 25 February: Wiles complained to the Head of Serials about the rewrite conducted on the scripts of *Dr Who and the Toymaker* by incoming story editor Gerry Davis, feeling that these did not do justice to the work of Hayles and Tosh.

➤ Rehearsals for *The Celestial Toymaker*, *The Hall of Dolls* and *The Final Test* took place at the Drill Hall at 58 Bulwer Street, London. Those for *The Dancing Floor* took place at Fulham House, 87 Fulham Street in Hammersmith, London.

➤ Friday 18 March: Three recording breaks were planned for *The Celestial Toymaker*. The first came after the film of the clown dolls growing,

the second was for camera moves after the Toymaker advanced the Trilogic Game to move 152, and the final one was to set in clown dolls in place of Campbell Singer and Carmen Silvera.

➤ Friday 25 March: *The Hall of Dolls* had four scheduled breaks in recording. The first was to strike the flat of the area outside the first chair room once Steven and Dodo had passed through it, and the second for camera moves as Steven and Dodo entered the first chair room. The other breaks were for the vanishing chair and to set in the TARDIS door of the cupboard at the end of the episode.

➤ Friday 1 April: Three taping breaks for camera moves were scheduled in *The Dancing Floor*. These came as Steven and Dodo entered the kitchen, as the TARDIS was illuminated on the dance floor, and as Steven and Dodo entered the fake TARDIS.

➤ Friday 8 April: *The Final Test* had three recording breaks planned. The first, for camera moves, came before Steven and Dodo started to play Cyril's game, the second was to set in the burnt Cyril doll after the schoolboy's demise, and the third was to clear the hopscoth game and set in the counter robot before Steven and Dodo regained the TARDIS.

➤ Wednesday 11 May: An Audience Research Report was compiled for *The Final Test* with views of 259 members of the BBC's Viewing Panel. The episode attracted 15.6% of the UK population, compared to 15% for *Weaver's Green* and other shows on ITV. A third of the sample disliked the broadcast as the closing moves of the game lacked excitement and action. Michael Gough's performance as the Toymaker was complimented, but on the whole those interviewed did not care for the excursion into "fantasy gone mad" which seemed to have been drawn out.



➤ Australia broadcast *The Celestial Toymaker* from January 1967 with a repeat from March 1968, while New Zealand received the serial in September 1968.

➤ With narration from Peter Purves recorded at his Suffolk home on Tuesday 19 December 2000, the soundtrack of *The Celestial Toymaker* was released by the BBC Radio Collection on CD in April 2001.



The Gunfighters

I Fought The Law **BY DANIEL O'MAHONY**



OWN ARCHIVE

DWM 221

COMMISSIONING

Tue 30 Nov 65: Dr Who and the Gun-Fighters scripts commissioned for Fri 14 Jan 66; delivered Wed 15 Dec 65 (Episode 1), Fri 14 Jan 66 (Episode 2), Wed 26 Jan 66 (Episode 3), Mon 31 Jan 66 (Episode 4)

PRODUCTION

Mon 28 Mar 66: Ealing Film Studios Stage 3: Bottle shot on shelf/OK Corral! (Clanton ride in)
Tue 29 - Thu 31 Mar 66: Ealing Film Studios Stage 3: OK Corral! Gunfight
Fri 15 Apr 66: Television Centre Studio 4: A Holiday for the Doctor
Fri 22 Apr 66: Riverside Studio 1: Don't Shoot the Pistol
Fri 29 Apr 66: Riverside Studio 1: Johnny Ringo
Sun 1 May 66: Callow Hill Sandpits, Virginia Water, Surrey (Savage on monitor)



The rootin' tootin' Clanton Clan pitches up in Tombstone.



When the legend becomes fact," says a character in John Ford's 1962 Western *The Man Who Shot Liberty Valance*, "print the legend." Ford is mourning the passing of an age of rugged individual heroism, embodied by the eponymous, unsung John Wayne (who else?). Ironically, Wayne's character represents a fantasy. The West was never the way it appeared in the movies. Even as the genuine American frontier was industrialised by corporations, the Western myth was mass-produced in dime novels and stage shows – film and TV came later. It's a fantasy genre, romanticising American national traumas like a bitter civil war and wholesale ethnic cleansing. Liberty Valance ended an era by pointing to the fakery and was followed by a wave of 'knowing' Westerns, both grim (McCabe and Mrs Miller) and spoofy (Blazing Saddles). The Gunfighters is an early genial parody, riding a trail freshly trod by *Cot Bull* and *Corry On Cowboy*.

In his design research, Barry Newbery discovered that the architecture of Tombstone, 1881, resembled the contemporary London East End. In an era when TV schedules were choked with Westerns, he realised his sets had to draw on audience

Dodo finds herself used as a human shield by gunslinger Johnny Ringo (Laurence Payne).

expectations as much as authenticity. Viewers in 1966 (better versed in cowboy lore than today's kids) would have known Wyatt Earp as a hero rather than a corrupt political gangster – he lived into the Hollywood era and wrote his own myth – but an historically accurate Gunfighters would have shown a bloody power struggle between rival criminal gangs. The Western myth was powerful enough that a young boy visiting the set with his actor father (playing Earp's accomplice Doc Holliday) would grow up to put Paul McGann's version of the Doctor into Wild Bill Hickok fancy-dress.

Instead of history, the Doctor, Steven and Dodo have landed in a remake of John Sturges' *The Gunfight at the OK Corral*, where the closest thing to a genuine accent is Canadian (we almost had Donald Sutherland). It's a reverse of the trick in *The Chase* and *The Daleks' Master Plan* where the Doctor visits nightmarish realms that he fails to recognise as sideshow attractions or Hollywood backlots. The Gunfighters is called an historical, but it's just as fantastic as *The Celestial Toymaker*. The companions treat their surroundings as a kind of pageant, even when in deadly peril. While Dodo can act tough by pulling a gun on Holliday, she drops her performance as soon as the genre convention has been satisfied. In fact the regulars are on cracking, confident form throughout this story – William Hartnell obviously relishing the comic opportunities of the script and the indignities heaped on his Doctor.

The production team, who inherited the story from the previous regime, was less delighted. The legend of The Gunfighters as a disastrous flop comes as much from Innes Lloyd as from fandom. The counter-jugend that it's a comedy masterpiece also falls short of the truth. The *Ballad of the Last Chancer* Saloon is a witty conceit on paper but an irritating dirge on screen. The humour evaporates towards the end of the second episode – understandably, as lynchings were the stuff of current affairs in 1966, not comedy props. Even so, it's almost as if someone had gone through the later scripts taking out all the jokes. This is a shame, as the scenes with Holliday, Kate and Dodo have the makings of classic bedroom farce while the novelisation adds (restores?) some priceless material, including a magnificently pretentious Johnny Ringo. Sadly, the Doctor fades into the background along with the humour. He doesn't even show up for the gunfight!

But then, in reality, neither did Johnny Ringo...

ARCHIVE EXTRA

Monday 21 February 1966: The BBC issued the Drama Early Warning Synopsis.

Tuesday 22 February: Director Rex Tucker viewed the 1957 movie *Gunfight at the OK Corral*.

In late February 1966, there were delays on finalising the scripts for the design department because of rewrites and – according to producer Innes Lloyd – an "uncontrollable author". Donald Cotton died in January 2000.

John Alderson, who played Wyatt Earp, was suggested for the role by production assistant Tristan de Vere Cole.

Monday 28 and Tuesday 29 March: BBC photographers were booked for the Monday

afternoon and Tuesday morning, although it seems that the publicity shots were taken on the final shooting day to showcase the gunfight, the guest stars, and the scene of Dodo taken hostage by Ringo. It was the idea of actor Maurice Goddard to make Phin Clanton stutter.

Tuesday 5 April: Sheena Marsha, who played Kate, was also at the music recording session, but after a few tests it was decided that her voice was not right for the ballad verses sung by her character. Tucker had wanted to use his daughter Jane – then 17 years old and an extra in the serial – to sing the ballad, but her voice was too light for the song; Jane subsequently became well known as a singer on children's television including *Rainbow* and *Rod, Jane and Freddy*.

The camera script for the first episode had the Doctor introducing himself as "Doctor Caligari, prince of magic" – a reference to the 1919 silent expressionist film *Das Cabinet der Doctor Caligari* – and led into a gag between the Doctor and Sheriff Bat Masterson when the latter asked "Doctor who?", and the Doctor replied "Yes, quite right". The Doctor addressed Wyatt correctly as "Mr Earp" throughout the camera scripts; the "Mr Werp" was an ad-lib from William Hartnell (apart from one instance where he calls him "Mr Earl" and one point in the final episode), as was the Doctor's remark about not being called "Pop" in *Don't Shoot the Pistol*.

Peter Purves disliked the script for the serial and believed that Tucker took against



him in production. He was also unhappy about having to sing the ballad out of key.

➤ Tucker disagreed over the editing of the final episode with Lloyd and as such had his final credit removed from The OK Corral.

➤ The Gunfighters was sold overseas as 16mm film recordings. Australia broadcast it from January 1967 with a repeat from April 1968. The serial made its debut in New Zealand in August 2000.

➤ Thursday 17 August 1967: The 405 line videotape of A Holiday for the Doctor was cleared for wiping and subsequently erased; it is not known when the tapes of the remaining three episodes were wiped.

➤ A cleaned-up version of the 16mm films were treated with the VidFire process to restore their original videotape look and issued on VHS as part of Doctor Who: The First Doctor Special Edition Box Set issued by BBC Worldwide in November 2002.



Left: A last-minute touch-up for one of the horses on the OK Corral set at Ealing.

Above: Dr Caligari, Dodo DuPont and Steven Regret fall foul of Messrs Masterson and Earp.

➤ The Gunfighters was sold overseas as 16mm film recordings. Australia broadcast it from January 1967 with repeats from April 1968 and January 2004. The serial made its debut in New Zealand in August 2000.

➤ Credits: Rex Tucker was only credited as Director on [1-3]; he was uncredited on the final episode.

➤ Fri 6 May 66 Riverside Studio 1: The OK Corral

RADIO TIMES

Sat 30 Apr 66 A Holiday for the Doctor: [no synopsis]

Sat 7 May 66 Don't Shoot the Pionist: Steven falls victim to a lynch mob, while the Doctor is held in the local jail.

Sat 14 May 66 Johnny Ringo: The most dreaded killer in all the West, Johnny Ringo, rides into town.

Sat 21 May 66 The OK Corral: The Earps and the Clantons line up for the gun fight at the O.K. Corral. But whose side is Doc Holiday on?

The Savages

Wild Thing BY MARCUS HERRN



First impressions can be deceptive, as I discovered when I met Ian Stuart Black. "How old do you think I am?" asked Black as he made me a cup of tea. "Er..." I feebly responded, carefully considering the possible implications of my answer. I had travelled halfway across the country to interview the former Doctor Who writer, and I had only just arrived at his house. I didn't much fancy being sent home empty-handed.

"Go on," insisted Black, clearly relishing my indecision. "How old do you think I am?" I decided to answer honestly, and told him I thought he was around 60. This was the right answer

Gawp in awe at that rarest of Doctor Who commodities – an action shot! Steven and Dodo dash for the TARDIS, pursued by 'savages'...

– it turned out that my sprightly host was 75. It was an easy mistake to make, as Black looked and acted like a man at least 15 years younger. It was almost as if he had been the beneficiary of the life-draining procedure so vividly depicted in his first Doctor Who story, The Savages.

When our interview began, Black told me he felt Doctor Who had to work on two different levels. He added that he had been very conscious of the disguised political and philosophical

DWM ARCHIVE

Dec 65 Dr Who storyline commissioned; delivered by Thu 13 Jan 66
Wed 19 Jan 66 Doctor Who & the White Savages scripts commissioned for Mon 21 Feb 66 (Episode 1), Mon 28 Feb 66 (Episode 2), Mon 7 Mar 66 (Episode 3), Mon 14 Mar 66 (Episode 4); delivered Wed 26 Jan 66 (Episode 1), Tue 8 Feb 66 (Episode 2), Thu 10 Feb 66 (Episode 3), Wed 23 Feb 66 (Episode 4)

PRODUCTION

Wed 27 Apr 66 Ealing Film Studios; Scrubland/Ravine/City
Thu 28 Apr 66 Ealing Film Studios; Passage
Fri 29 Apr 66 Shire Lane Quarry, Chalfont St Peter, Bucks (Craters/Ext. The City)
Sun 1 May 66 Callow Hill Sandpit, Virginia Water, Surrey (Ravine/TARDIS/Scrubland)
Fri 13 May 66 Riverside Studio 1: Episode 1
Fri 20 May 66 Riverside Studio 1: Episode 2
Fri 27 May 66 Riverside Studio 1: Episode 3/Episode 4 (first 8 scenes)
Fri 3 Jun 66 Riverside Studio 1: Episode 4

RADIO TIMES

Sat 28 May 66 Episode 1: [no synopsis]
Sat 4 Jun 66 Episode 2: The Doctor discovers the secret of this



It's amazing how much they used to squeeze into Riverside!

➤ ideal civilisation.
Sat 11 Jun 66 Episode 3: Led by Steven and Dodo, the Savages revolt against their masters.
Sat 18 Jun 66 Episode 4: The Doctor leads an attack on the transference laboratory. But whose side is he on?

Bill Hartnell was often called upon to address the Rotherham Roboman Fan Club. In a field,

messages in *The Savages*, but had downplayed them to the production team at the time.

There are no aliens, as such, in *The Savages*, but it is nevertheless a story of appalling inhumanity. The Elders' parasitic exploitation of the savages who live outside their city walls is a terrible injustice that the Doctor determines to curtail. Black's working title, *The White Savages*, suggests that his original intention was a condemnation of slavery. But Black's description of the city's morally bankrupt rulers as 'Elders' suggests another subplot.

The world of 1965 had a lot more respect for rank and seniority. Given the era in which Doctor Who was created, it is no surprise that its lead character was played as an elderly authoritarian. The Profumo scandal had seriously undermined the Establishment, and youth culture was driving the pace of change, but it was still considered unusual for young people make a legitimate impact on society.

By the end of the 1960s, all that was changing. Black intended us to realise that it was the Elders, not the bedraggled fugitives, who were the 'savages' of the story's title. To a modern audience, increasingly conditioned to mistrust those with age and authority on their side, the point is lost because it seems immediately obvious.

We may have outgrown Black's observations on the generation gap, but the passing years have done little to diminish the

more disturbing elements of his narrative. "Do you not realise that all progress is based on exploitation?" Elder Jano asks the Doctor, who naturally feels that the stealing of 'animal vitality' is indefensible. The vats containing the bubbling black liquid extracted from the withered savages are some of the most horrifying images of the Hartnell era – small wonder the Doctor describes the Elders' experiments as 'foul' and 'nauseating'.

When the Doctor is subjected to the extraction process he is brought to the absolute brink of death. The cliffhanger of Episode 3 is one of the show's very best – Steven and Dodo drag the virtually lifeless Doctor to the city's exit. Finding their way suddenly barred, Steven hammers on the door while Dodo chokes on the clouds of gas that begin to fill the corridor. The dazed and dishevelled Doctor remains oblivious to the danger as armed guards appear behind them. The Doctor is the victim of a sophisticated and ruthless foe, and he has rarely seemed so compromised and helpless.

At the end of the story, the contrite Jano admits that the Elders were misguided and initiates the destruction of the extraction machinery. It seems appropriate that the aged savage Chal then nominates Steven as their new leader. The oppressive and corrupt rule of the old order gives way to something young and idealistic.

"We mustn't look back," the Doctor tells Dodo at the end. I think the youthful-looking Ian Stuart Black would have agreed.

ARCHIVE EXTRA



Above: Ewan Solon as the leader of the 'savages', Chal. He looks a happy chappy!



➤ Tuesday 18 January 1966: Producer John Wiles wrote to story editor Donald Tosh commenting that Ian Stuart Black had delivered "a very exciting synopsis" which would be scheduled as Serial AA.

➤ Just before *The Savages*, director Christopher Barry had used Clare Jenkins in the BBC's serial *Take a Pair of Private Eyes* and wanted to give her a larger role as Nanina.

➤ Wednesday 27 April: Tim Goodman, who played the speaking guard, pre-filmed all his scenes on this day.

➤ Sunday 1 May: Jackie Lane recalled that there was a sandpit close to where they

Left: Christopher Barry directs Peter Purves on location at Callow Hill sandpit.

performed the shooting, and that this was filmed in shortly afterwards when a boy died there. A photocall was also held on this day for shots of Dodo and Steven fleeing back to the TARDIS.

➤ Friday 13 May: The recording of Episode 1 began with a filmed reprise from the end of *The OK Corral*.

➤ *The Savages* was purchased by Australia in November 1966 while New Zealand received the serial in September 1968.

➤ The novelisation, *Doctor Who – The Savages*, was Book No 109 in the Target Library. The sound effect of the energy escape was included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music.

➤ Peter Purves recorded the narration for the CD release of the soundtrack at his home on Tuesday 16 July 2002; this was released by the BBC Radio Collection in November 2002.

The War Machines

England Swings **BY ALISTAIR MCGOWN**



Machine #9 happily trundles along through the back streets of central London. Probably on its way home from the Fitzroy Taverna.

In need of a present day Earth companion once more, the TARDIS drops in on Dodo Chaplet in the coda to *The Massacre of St Bartholomew's Eve*, like some space bus for orphans. The Doctor doesn't step outside before hurriedly taking off.

Thus in two-and-a-half years of time travel – bar what is really only a sketch for *A Christmas Night With The Stars* – the Doctor has made half a dozen steps on 1960s Earth, on a stagey Empire State Building. This is why *The War Machines* was a shock to the system in 1966. For the very first time we see the Doctor ride in a taxi ("Where to, guv'nor?") and a Roller, make a telephone call and be mistaken for Jimmy Savile. 'Ow's about that then?

DWM's recent *Accidental Tourist* articles showed how the series' development owed much to chance, and *The War Machines* is a misunderstanding with massive consequences for the programme. Innes Lloyd wanted to bring in younger, hipper companions and so needed an introduction story; Kit Pedler suggested that the Post Office Tower could take over the planet by inventing the internet; Ian Stuart Black, we can only imagine, must have been pushing a rejected script for *The Avengers* around his desk while swotting up on Doctor Who using back copies of TV Comic (*The Savages* is similarly mad, featuring aliens who watch all of the Doctor's adventures via their magic pond); Gerry Davis was about as clued up as Black on the series' style and continuity at this point and let all of Black's follies through unchecked, including "Doctor Who is required" (Professor Brett mentions "Doctor Who" yet twice more).

It's not quite as off-beam as some have suggested – the Doctor's not an old friend of Brett, merely bluffing his way past Major Green – but Black is clearly writing for Bernard Quatermass, not the Doctor. "Doctor Who" is scientifically brilliant and possesses a latent distrust for the military mind but otherwise seems quite at home. This is not the Doctor of the junkyard, who condescendingly likened Ian to a "savage" and told him, "I tolerate this century but I don't enjoy it." The imposing figure nevertheless frightened by 1963 and "that ridiculous school", terrified of becoming "a public spectacle, a subject for news and idle gossip."

Here he ignominiously accepts that "We need Sir Charles' authority, his help." He displays a token anti-authoritarian streak, joshing that "the official mind can only take in so much at a time" and berating Sir Charles' for his "strong arm methods" but he speaks with Professor Bernard's words, not his own.

At least this citizen of the Universe can pull his favourite trick at the story's close and disappear in his time machine, dignity intact. The seed sown by this fun but inaccurate misreading of the series would beget a new format – one that would unfortunately result in wholesale castration of its lead...

DWM ARCHIVE

COMMISSIONING

Tue 15 Mar 66 Doctor Who and the Computers scripts from storyline and idea by BBC commissioned from Ian Stuart Black for Mon 4 Apr 66; delivered Mon 21 Mar 66 (Episode 1), Wed 30 Mar 66 (Episode 2), Thu 7 Apr 66 (Episode 3), Thu 28 Apr 66 (Episode 4)

PRODUCTION

Sun 24 May 66 Brewer Mevs, London (Road/Alley); Maple Street, London (Road); Charlotte Place, London (Phone Box); Bedford Square, London (London Square/Scientific Club); Conway Street, London (London Street); Gresse Street, London (Alleyway) Mon 23 May 66 Ealing Film Studios Stage 3: Warehouse/Back Projections Tue 24 May 66 Ealing Film Studios Stage 3: Warehouse Wed 25 May 66 Ealing Film Studios Backlot: Market Thu 26 May 66 Covent Garden, London (Market); Royal Opera House, Bow Street, London (Opera House); Cornwall Gardens; Cornwall Gardens Walk, London (Army Cordon/Machine Trapped) Fri 10 Jun 66 Riverside Studio 1: Episode 1 Fri 17 Jun 66 Riverside Studio 1: Episode 2 Fri 24 Jun 66 Riverside Studio 1: Episode 3 Fri 1 Jul 66 Riverside Studio 1: Episode 4

RAID TIMES

Sat 25 Jun 66 Episode 1: London 1966, and Dr Who and Dodo meet a revolutionary new computer – one that can think for itself! Sat 2 Jul 66 Episode 2: The Doctor discovers the computer's secret, but will it be in time to save Dodo? Sat 9 Jul 66 Episode 3: The War Machines move in to the attack. Sat 16 Jul 66 Episode 4: The battle of the Computers comes to a climax.



A child proves to be totally unfazed by a whacking great War Machine. Tch! Kids!

On late June 1966, BBC1 premiered the fantasy tale of a man outside of his own time, lost and bewildered in Swinging London. So much for *Adam Adamant Lives!*. What might its producer, Verity Lambert, have made of the Doctor's touchdown in Bedford Square WC1, 1966, just two days later?

The Doctor Who Lambert oversaw broke free from the grimy reality of a London junkyard to roam time and space. Hostages Barbara and Ian couldn't return to England, 1963 or the series would end, thus present day Earth was the one destination we could be certain the TARDIS would never land.

The first time that it did, in *Planet of Giants*, the minuscule teachers were barely able to interact with an episode of Dixon of Dock Green. For their next whistle stop visit, a comedy sketch on the Empire State Building in *The Chase*, they are so unconcerned about arriving in 1966 that we know their final departure from the series must be just around the corner. *The Daleks' Master Plan* brings a failed silly season knees-up with the Z Cars cast (*Dimensions in Time* for Christmas 1965?) and materialisations at the Oval and Trafalgar Square totalling three minutes that aren't even worth opening the TARDIS doors for.

ARCHIVE EXTRA

● In the original untitled storyline from March 1966, in Episode One after the TARDIS materialises outside the GPO Tower, "Doctor Who and Dodo go to see his old friend Professor Brett". At the Inferno, Dodo is annoyed by Richard; at first they quarrel and then become attracted to each other. The Doctor joins "Sir Robert" at a sub-committee meeting of the Royal Society. When the hypnotised Brett arrives at the end of the meeting, his attitude to Doctor Who has changed. Having collected Krimpton and taken him back to his

office, there was a scene of "Brett trying to persuade Krimpton where his duty as a scientist lies". Doctor Who arrives at the Inferno and meets Richard as he searches for Dodo; there is something about Rich which the Doctor likes. In Episode Two, Dodo finds Doctor Who and Rich at the Inferno: "They leave and walk through early morning Covent Garden. Almost attacked, drive off in taxi. Taking over taxi from Australian"; the Australian is then killed in the warehouse. Doctor Who returns to the club and "learns from Sir Robert that two scientists he

had met the night before have resigned. When Doctor Who suggests replacements these too are unavailable." After Doctor Who realises that Dodo has been taken over – following her attempt to have the computer take him over via the telephone – Dodo hurries away and gives an explanation of her failure to Brett. The computer decides that "Who needs special treatment to be enlisted" and must be brought here. Rich returns to Covent Garden and finds the mobile computer experiment taking place in the warehouse. During Episode 3, the Computer



Charles Grover and Doctor Who approach the captured War Machine in Cornwall Gardens as local bobbies look on.

issues commands for C-Day. "Richard [is] on trial before machines. Machine condemns him" but Dodo delays his execution and he escapes to contact Doctor Who and Sir Robert. Doctor Who feels they must deal with Brett, but Sir Robert does not believe Brett is involved and – despite Who's protests – calls in the army. The episode was to end with the machine attacking the army and Who explaining that their only chance is to reach Brett's office. In Episode Four, the machine approaching Doctor Who blows up because its programme is incomplete. An analysis of its construction shows it emits electronic impulses, and bearings are taken on similar impulses in London which form a circle. Rich wants to save Dodo, but Who seems disinterested. While Sir Robert wants to attack the mobile computers, Who wants to destroy the centre of the menace – the senior computer. Rich is taken prisoner while trying to rescue Dodo. Sir Robert holds off the army while Doctor Who uses a remote control to take the

Isn't it just wonderful to see Hartnell's Doctor on the loose in 1960s London?



reprogrammed computer to the tower and destroy the main computer. At the end of the story, Doctor Who is amazed that Rich has come aboard the TARDIS as it takes off.

Monday 21 March 1966: It was noted that Pat Dunlop had had to move over to work on scripts for the BBC soap *United!* after completing a draft for the first episode of *Doctor Who* and the *Computers*. The serial had been recommissioned from Ian Stuart Black, and was now entitled *Doctor Who and the War Machines*. Dunlop was also the co-deviser of the BBC Scotland series *The Revenue Men*.

In the camera scripts for *Dr Who and the War Machines*, Major Green was described as "a military-looking man", Brett was "a very warm and expansive personality. We like him immediately. He is middle-aged and plump" while WOTAN was outlined as "a computer [sic] which occupies part of one wall and which is quietly 'working' with a powerful, but almost silent, dynamo noise. It is beautifully built and glistens with its metallic covering. The computer poses an amazing array of dials, lights, switches, etc. From a certain angle it presents an almost human shape as its panels are arranged like a squat, powerful body with a square, clearly-defined head". Various elements of dialogue in the initial scene in Brett's Office were changed, and the correct answer to the Doctor's question to WOTAN was noted simply as "Give answer (TO BE SUPPLIED LATER)". In the scenes at the Inferno, "Flash" was described as "a tall, long-haired character" while Ben fights him using "a karate action". Some sections of the script had WOTAN referred to as WOTEN, and reporter Roy Stone was originally called "Roy Pails". The scripts noted a physical change for those taken over by WOTAN, first indicated when Brett wears gloves for the Royal Scientific Club event. When Green is taken over, "his hands seem drawn towards the large slot on the front of the computer. They hesitate a minute, then the Major slowly slides them in. He stops, his face contorted in agony for a brief moment. Then he draws his hands out. We see that the bones of each hand are standing out in relief and have darkened giving a skeletal effect ... He draws out a pair of gloves from his pocket and puts them on." The final scene was shortened considerably before recording; this omitted scripted dialogue about the creation of machines which can move freely and carry their own weapons.

In the camera script for Episode 2, it was noted that Dodo was also wearing gloves to hide the effect of WOTAN on her hands. The speaking worker in the warehouse was referred to as "Tom" in the camera directions. All the scenes set in the warehouse throughout the serial were originally written to be recorded in the electronic studio, with director Michael Ferguson opting to pre-film some sections of these sequences at Ealing. The Doctor's use of his ring to deal with Dodo's hypnotic state was not indicated, and it was suggested that the film sequence of crates being transported could be done "Outside BBC TV Centre".

There were various descriptions of the War Machines in the scripts. When the tramp was attacked, "The metallic sound issues from the completed 'head'. The lights wink balefully from the eye position." Later, "The machine is now taking shape and is beginning to look sufficiently human to be alarming. The small square 'head' is now being adjusted to the top

of the 'body'. This is made up of the computer panels. Unlike the figure of Wotan it stands on a wheeled base ... it is already 'live', the eyes shining, dynamo working, computer sounding and a certain amount of movement as the head slowly turns. Major Green is ... carrying a short squat instrument which looks very like a sawn-off shotgun (very modern) ... He pushes the weapon into a slot already constructed in the machine. The nozzle rests on a powerful metallic arm while a second arm moves slowly and powerfully at the machine's side". Episode 2's script indicated a film insert which was not used where the Machine's weaponry was tested: "There is a sweeping gesture as the machine sprays its projectile along the further wall. It causes great destruction amongst stacks of crates, bottles, equipment and other objects. A spray of fire seems to sweep across and everything is shattered." When testing the Machine's strength, "The machine swings its right arm slowly above its 'head' and then crashes it down like a hammer on the table beside it". As Ben enters the warehouse, "The machine turns its 'head' slowly from side to side. The beams of light from its eye positions shining across the warehouse". When the Machine moves in to attack Ben, "The machine continues through the warehouse, knocking out of its way any objects which are before it. Ahead of the machine a man stands in its path, dazed by the light that shines on him and apparently hardly aware of the machine's approach. The machine knocks the man down in his path. The man falls to the floor. Close shot man on floor. He suddenly seems to realise what is happening". Ben watches with astonishment as there is a yell from the man on the floor. The next shot was to show the machine continuing to move forward, with the motionless form of the man lying behind it. In Episode 4, for the scene with the phone box, the script noted "It smashes [the box] to the ground and walks over [it]". For the attack on WOTAN, the Machine "lurches towards the office, now 'limping' and a little smoke percolating from it".

The camera script for Episode 3 had two new scenes added very late in the day which did not appear in the running orders. The first of these was the scene of Sir Charles on the phone to the Minister, and the second was the warehouse battle scene after the material of the Sergeant trying to contact Orange Platform. The script noted that Doctor Who and Ben were to be seen arriving by truck at the warehouse.

In Episode 4's camera script, the stage directions noted: "The machine is crashing past a sweepers [sic] barrow. Behind it is the wreckage of a motor car. It is a very narrow alleyway. CU Window. A woman peering out – she turns and screams. CU A small boy clutching an ice cream. He sees the machine, reacts, drops ice and runs." All the scenes of the machine's capture at the road junction were written to be recorded in the electronic studio, with the Doctor commenting that the Doctor refers to the captured machine as "Quite a friendly fellow". For the destruction of WOTAN, "The distortion [in Wotan's voice] is wild and frighteningly comic ... The machine manages to reach Wotan and is stripping off the front panel as Wotan's voice rises." As with the road junction scenes, the closing sequence by the TARDIS was scripted entirely for studio with no location filming.

Monday 25 April 1966: Ferguson viewed the film *Machines Like Men* at Lime Grove



Theatre 3 as part of his research into the computer aspect of the serial.

● **Tuesday 26 April:** A reeve was held to the Post Office Tower. Subsequent to this, the BBC asked for permission for a film crew of six people to film at the tower on Sunday 22 May to get shots of the building's exterior, and also a high vantage point for the planned materialisation of the TARDIS in Portman Square. The GPO responded on Thursday 5 May, refusing permission on the grounds that it might cause disruption, that being the first weekend after the public opening of the building.

● **Thursday 28 April:** Ferguson thanked a Mr Pascoe of ICT Ltd for his help on initiating him into the world of computers that afternoon. Ferguson also visited IBM in Hammersmith for further background research.

● **Friday 29 April:** The Drama Early Warning Synopsis was issued for *Dr Who & The War Machines*.

● **Tuesday 17 May:** Promotional material was issued for the serial carrying biographies of Michael Craze, Anneke Wills, William Mervyn, John Harvey, John Cater, Ian Stuart Black, Kit Pedler, Raymond London and Michael Ferguson. The press were requested not to publicise the new companions of Polly and Ben until Monday 20 June. The character outlines for Polly and Ben were issued on Friday 20 May. Michael Craze was already familiar with *Doctor Who*, having watched it while working in Rep in Harrogate; for his audition with producer Innes Lloyd he did a monologue from *Chips with Everything*. Craze and Wills discussed their characters at the outset with Ferguson and William Hartnell. Wills denied that she wanted to play against the current trends of independent women (such as Mrs Peel in *The Avengers*) and portray Polly as a screaming and frightened character.

● **Friday 20 May:** A rehearsal for the film sequences was held on this day. Rehearsals for the serial took place at the Drill Hall at 58 Bulwer Street, London.

● **Sunday 22 May:** Many of the Central London scenes were filmed between 10am and 5pm. Brewers Mews in the City of Westminster was used for shots of the War Machine heading towards the Post Office Tower and for the fleeing couple – this last shot had been planned for Newman's Passage. It had been

intended to shoot in Fitzroy Square for scenes of the Doctor and Dodo emerging from the TARDIS in Episode 1 with the rest of the police box shots done at Bedford Square; in the event, it seems Fitzroy Square was not used and the high angle shot of the TARDIS in Bedford Square was shot from the Centre Point building with permission of George Wimpey & Co Ltd. Wills had only just returned from holiday in Spain the day before. Maple Street featured in the final sequence of the Machine arriving at the Tower in Episode 4. At Charlotte Place, some shots of the attack on the phone box by the Machine were filmed from the Duke of York public house. The Royal Scientific Club exterior was 41 Bedford Square in Bloomsbury (with a real taxi and its driver Mr W Busell hired for the scene of the Doctor arriving in Episode 1), while Conway Street was used for the Doctor and Dodo walking to the tower, with Gresse Street as the venue for the Machine ploughing through the dustbins.

● **Thursday 26 May:** High-angle filming of the Machine in Cornwall Gardens was conducted from the premises of Mrs Lessing at 50f Cornwall Gardens.

● **Wednesday 1 June:** Lloyd suggested to the BBC2 arts programme *Late Night Line-Up* that Kit Pedler and the GPO Tower's involvement with *Doctor Who* might make a suitable subject for an item. The suggestion was not taken up, but Pedler was paid for his consultancy work on the story. The same day, Gerald Taylor was due to record the WOTAN dialogue for Episodes 1, 2 and 4 at Lime Grove Studio R at 5:30pm.

● **Friday 3 June:** Ferguson asked if it could be arranged to have radio announcer Dwight Whyllie made available for the recording of Episode 4 since his voice was immediately recognisable. On Tuesday 7 June, Andrew Timothy, the head of Radio Presentation, agreed to try to release Whyllie for the recording.

● **Friday 10 June:** All four episodes of the serial were scheduled to be recorded between 8:30pm and 9:45pm on a Friday evening. Three recording breaks were planned for the taping of Episode 1. The first two came either side of the first scene at the Inferno, the first allowing Anneke Wills and Jackie Lane to move from Brett's Office. The third came before the scene of Brett arriving at the Scientific Club to allow John Harvey to move from the back projection area which had been used for a brief scene of



him in a street. The closing credits began to roll over a shot of WOTAN with a superimposed W symbol which remained after the picture faded to black.

● A short exchange was cut from the first scene in Brett's Office during Episode 1 before broadcast. When Dodo asks what sort of problems the computer can solve, Brett outlines an example about "a V bomber flying over the North Sea which develops a fault in its control systems. It needs to find and repair that fault immediately. Many lives may be at stake. Its computer can be linked up to this one, the data passed on, and the answer supplied in a matter of minutes. Again, that a doctor in a remote country needing details of the most up to date treatment, only this machine can supply the answer." The end of the scene was also removed in editing; in this, Polly tells Dodo that she is a member of the Inferno and invites her along. Dodo asks the Doctor's permission to go to the discotheque and, knowing that the girl would have no interest in the press conference, he agrees, arranging to meet her at "this 'Infernal' club" which Polly explains is "a new discotheque in Long Acre. You can't miss it – it's heavenly." Another short cut showed the hypnotised Brett walking along the street towards the club (in close-up against a back projection slide). The closing camera shots were recorded but cut; originally Dodo turns and walks trunk-like out of the door as the noise of WOTAN is heard behind her.

● **Friday 17 June:** In the cast for Episode 2 was John Boddimeade, a BBC staff member who appeared as an electric "teddy" driver. Three recording breaks were again scheduled; the first allowed the four regular cast members to move from the Inferno set to the Club Entrance, while the second came after the capture of the tramp and the final one was planned prior to the final scene in the Warehouse which required considerable intercutting with film. The closing roller credits were shown over an image of Ben caught by

Publicity shots for new companions Ben Jackson and Polly, er ... just Polly. Above: Note the injury to Michael Craze's nose which caused him such trouble during filming in the jabolite 'snow' for *The Tenth Planet*.

Anneke Wills and Michael Craze lark about for the press at TV Centre on 23 June, 1966.





Ben meets his "Duchess" at the swingingest nightclub in 1965 London, *The Inferno Club*.



Sixties Dolly Bird in War Machine Restraining Order Shock! Pram And Dog Involved, Say Witnesses!



the light from Machine 3 which faded to black; the studio recording with the War Machine as Machine 3 did not match in with some filmed inserts made with the prop as Machine 3.

Monday 20 June: Three days after Jackie Lane had recorded her final episode, Lloyd wrote to her to thank her for her work as Dodo and to say that he was sorry she had been a "victim of circumstance".

Thursday 23 June: Wills and Craze performed a photocall in costume as Polly and Ben at Television Centre at 2.30pm for publicity shots of the new companions.

Friday 24 June: In the cast for Episode 3 was Bill Taylor, another BBC employee, who performed the task of driving a lorry. Mike Yarwood was booked as an extra in Episode 3 but did not take part in recording; he left the studio at 1pm to have an X-ray at hospital and did not return. Again, three taping breaks were planned. The first of these came before the first scene in Sir Charles' library, the second allowed Craze to move from the Warehouse Entrance set over the Library for the next scene, and the final one allowed William Mervyn and other cast members to get into position on the Market set before the film of the Army arriving. The closing credits rolled

over a shot of the Doctor standing defiantly in the machine's path which faded to black.

Wednesday 29 June: Craze did additional voice recording for Episode 4 at 5pm in Studio R at Lime Grove, taping the voice for the police car warning announcement.

Friday 1 July: Camera rehearsals for Episode 4 were attended by Mr Iyamu, an official visitor from Nigeria. The instalment was recorded out of sequence, with the two scenes in the Garage set taped together; this meant that all the shots with the War Machine prop as Machine 3 could be taped together, after concluding all the scenes in the Covered Market set where it was needed as Machine 3. The first recording break was before the Garage scenes (to move the machine and switch numbers), while the second came before the phone box scene, the third before the scene of Brett and Krimpton monitoring the machines in Brett's Office and the final one prior to the closing sequence in the London Square. Back projection was used extensively for briefly seen sets such as the News Office or London Square, as well as for the view outside the Minister's Car. Tottenham Court Road was seen in the back-projection behind Machine 9 as it heads for the Post Office Tower, while shots of the deserted streets included Great Queen Street in Holborn. The closing credits rolled over a shot of the empty London street which faded to black.

Thursday 4 August 1966: An Audience Research Report was compiled assembling the comments of 149 viewers on Episode 4, which was watched by 11% of the population while 7% watched ITV. Half of the sample found the programme had "little or no appeal" and many found the idea of computers taking over human beings "preposterous". Others found it anti-climactic and some compared the War Machines unfavourably with the Daleks. Nevertheless, children had enjoyed it and "it made a pleasant change to see Dr Who in contemporary London" and some found it "almost frighteningly convincing". The acting though was found to be "amateurish" and a Housewife said the War Machines were

"reminiscent of objects my two small sons might have knocked up between them".

The serial was sold overseas as 16mm film recordings to Australia (broadcast from April 1967 and repeated from April 1968 and January 2004), the Caribbean, New Zealand (purchased September 1968, broadcast from June 1969 and repeated in August 2000), Zambia, Sierra Leone, Singapore and Nigeria. BBC Enterprises were still offering the serial for overseas sale in 1974. The 405 line videotapes of all four episodes were cleared for erasure in March 1974 and subsequently wiped. The 16mm copy of Episode 2 held by the BBC by the early 1980s had been retained by a private collector.

The novelisation, *Doctor Who – The War Machines*, was issued with a slightly revised cover in November 1992. The serial made its debut on UK Gold in December 1992 and has been run several times in episodic and compilation forms.

Late in 1996, a section of the cuts made to the battle sequence in Episode 3 by the Australian Film Censorship Board was located and returned to the BBC. A restored print of the serial was released on videotape by BBC Worldwide in June 1997. This included the Blue Peter promotional item from Monday 20 June 1966 and also some of the original 35mm film shot at Ealing in which the operators emerged from the War Machine prop when it seemed to catch fire (this item was loaned by a private collector). The dialogue from the missing scene with Polly reporting to WOTAN was placed at the end of the serial, the attack on the phone box in Episode 4 was largely restored from the 35mm film insert which existed for Blue Peter, while the still incomplete fight sequence from Episode 3 was reinstated in the cut print. Other repairs included restoring the full reprise to Episode 3, and a cutaway shot of WOTAN to allow one of Krimpton's missing lines to be inserted in Episode 3.

In the Cast section, William Hartnell was billed as Dr Who. Omitted from the Extras section were: W. Busell Toni Drier; John Boddimeade Electric Teddy Driver; Nigel James and Terry Wallis Workers; Steve Pokol, Jay McGrath, Peter Day, Pat Gorman, Barry Noble and Alan Waking as Soldiers; Michael Craze Policeman's Voice. Further cast clarification on the Extras is now possible: Carolee Foss, Janice Hoy, Kathie Fitzgibbon, Tina Simmons, Gloria Forstner, Fiona Fraser, Diana Hallows, Michele Barrie, Valerie Shelton, Ruth Calvert, Nigel James, Victor Munt, Declan Case, Barry Noble, Emmett Hennessy, Steve Hardy, Alan Norburn, Alan Cassell, Chris Reck and Garry Leeman were all Dicotheque Costumes, three of whom also doubled as 2 Women at Scientific Club and 1 Men at Scientific Club; George Wilder was Steward at Scientific Club (Kennedy); Graham Tonbridge was Professor at Scientific Club; Sam Mansary was Negro at Scientific Club; Mrs S Singh was Indian at Scientific Club; Jack Rowlands was Reporter. The People in Pub were John Pollock, John Doye, Connie Georges and Dolly Brennan. John Knott and Chris Reck were Soldiers and not People in Pub/Men in Neuronium. Ken McGarvie was the Sub-Editor. The Pedestrians were Doreen Ubels and David J. Grahame. Stephen Rich was the Chauffeur. Stephen Rich and Ken McGarvie were also Workers; Stephen Rich was not a Technician. In the Credits section, Barbara Lane supervised Costumes on 3, uncredited.



Bye Bye Blues

Smugglers and Cybermen kicked off a new series of Doctor Who in late 1966 ... but few viewers could have foreseen the enormous change that was just around the corner. Andrew Pixley explores the run-up to one of the most audacious stunts ever pulled on television. A little something called 'rejuvenation' ...

With William Hartnell set to return for just one final serial after the Summer 1966 break, producer Innes Lloyd and story editor Gerry Davis had aimed to make this story, *The Tenth Planet*, a turning point for Doctor Who. It was the first serial which Lloyd and Davis felt that they had crafted completely in line with their vision for the series, as opposed to following a style developed by their predecessors. In particular, Davis had already reworked the climax of the story so that the Doctor would collapse and rejuvenate, changing from William Hartnell to Patrick Troughton – the latter having been contracted as the series' new star on Tuesday 2 August.

Daleks' Invasion Earth 2150AD went on general release accompanied by a massive advertising campaign on Friday 5 August, but did not achieve the same success as its predecessor. Although Fontana Records were keen to issue a soundtrack album, this never came to fruition. In the meantime, Hartnell's departure as the television Doctor was announced on Saturday 6 August in the *Daily Mail* and *The Times*, where the actor commented "I think that three years in one part is a good innings and it is time for a change." Hartnell's final episode was scheduled for broadcast on Saturday 20 October, and with this announcement in mind, the series' fan club now changed its name to *The Official Doctor Who Fan Club*. In need of complete rest, Hartnell spent the last four weeks of his break with his wife on a fishing holiday in Cornwall. He also enjoyed drinking heavily in the pubs, and became vulnerable to infection.

When shooting on *The Tenth Planet* began in late August he was not present, and was doubled by actor Gordon Craig in a few brief shots.

At the BBC, the scripts for Troughton's debut story, *The Destiny of Dr Who*, were arriving and further new serials like *Doctor Who Under the Sea* by Geoffrey Orme were being commissioned, while others like Moris Farhi's 1964 submission *Alexander the Great* were formally written off. World Distributors issued a second edition of *The Dr Who Annual* in September; 1966 saw the same company publish the story book *Doctor Who and the Invasion from Space* (originally called *The Diagrams of Power*) written by JL Morrissey, in which the Doctor rescued the Mortimer family from the Great Fire of London. Sara Kingdom was the main heroine in *The Dalek Outer Space Book* by Terry Nation and comedy writer Brad Ashton, another Souvenir Press gift book published on Thursday 8 September in the lead-up to the new season. On *Junior Points of View* on Friday 9, presenter Sarah Ward outlined the background to the characters of Polly and Ben prior to their return the next day when Episode 1 of *The Smugglers* started the fourth season. Back in the 5.00pm slot against *Waver's Green*, the first night performed badly with just over four million viewers, poor audience reaction and low chart position.

Rehearsals for *The Tenth Planet* were now held at St Helen's Hall and began on Monday 12 September, running up to recording at Riverside Studio 1 on Saturday 17. The serial was an upsetting one for Hartnell to undertake, and he was often irritable. In the meantime, in late September, BBC Radio were considering a radio pilot for a Doctor Who series made by the outside company of Stanmark Production Ltd which was to be recorded in London and then syndicated overseas. Stanmark hoped that Peter Cushing would reprise his performance of Dr Who for 52 half-hour adventures in which he and his companions Sue and Mike encountered figures from history and people

from other worlds. On Wednesday 21 September, Martin Esslin, the BBC Head of Sound Drama, deemed the pilot unsuitable for UK broadcast. Test recording was then passed around other BBC departments.

Mid-way through recording of *The Tenth Planet*, Hartnell fell ill again with bronchitis and his doctor forbade him to work for a week at the end of September. Davis hurriedly restructured the script for Episode 3 to omit the Doctor, and Hartnell focused on getting better for his final recording the following week. In the meantime, *Waver's Green* had ended its run on ITV and Doctor Who now found itself up against Professional Wrestling when *The Tenth Planet* began broadcasting on Saturday 8 October. The same day, Hartnell made his last regular appearance as the Doctor. Troughton soon realised that Hartnell was upset and having difficulties with his role, and as such adopted a sensitive approach to dealing with his predecessor. After the recording, a leaving party for Hartnell was held at Lloyd's flat, at which the actor was quite emotional. Trying to conceal his sadness, Hartnell told the press about some interesting offers of work which he had received from Australia (where Doctor Who was quite popular). Talking to one journalist, Hartnell claimed that he had not renewed his contract because he wanted to return to stage work, which would allow him time to learn a single script for a long run and relieve him of the pressure of television production. However, in another interview he commented that he would have continued as the Doctor, had a contract been offered.

The radio version of Dr Who Episode 1 was assessed by the BBC on

MID-WAY THROUGH RECORDING OF 'THE TENTH PLANET' HARTNELL FELL ILL AGAIN AND WAS FORBIDDEN TO WORK FOR A WEEK

Hartnell's first job after Doctor Who was as 'Buskin the Cobbler' in *Puss in Boots* at the Southend Odeon.



TOWN DESERVES BETTER THAN THIS

writes
DEL FLATLEY



Thursday 20 October, and 11 days later the BBC Light Programme would declare that not only was the short pilot unsuitable for broadcast, but they did not want to run a sound version with a different actor to that appearing on television. Although the Stanmark series was advertised during 1967, it was never licensed for production.

Episode 4 of *The Tenth Planet* was broadcast on BBC1 on Saturday 29 October, and its new blend of scientific realism with adventure proved successful, earmarking the alien threat of the Cybermen as a potential returning menace for the series. In comparison with *The Smugglers*, Hartnell's final serial had regained three million viewers during its run. Viewers watching the closing scene saw the irascible, mysterious old man who had travelled through time and space with them for three years collapse to the floor of his beloved TARDIS ... and, after an electronic whiteness bleached out his features, saw the face of a younger man appear in his place. Hartnell – the man who had launched one of the most popular and talked-about television series of recent years – had handed on the mantle to his successor. This climactic rejuvenation sequence was repeated on *Junior Points of View* on Friday 4 November, and a few hours later BBC1 screened a trailer

in which the public saw the younger Doctor introducing Polly and Ben to his old friends, the Daleks ... the first taster for the following day when Patrick Troughton made his full debut as the new star of Doctor Who ...

The Smugglers

My Ship Is Coming In **BY JOHN BINNS**

DWM ARCHIVE

DWM 321

COMMISSIONING

Mon 4 Apr 66 Doctor Who and the Smugglers scripts commissioned for Mon 18 Apr 66; delivered Tue 12 Apr 66 (Episode 1), Wed 20 Apr 66 (Episode 2), Thu 28 Apr 66 (Episode 3), Thu 5 May 66 (Episode 4)

PRODUCTION

Sun 19 Jun 66 Nanjizal Bay, Nanjizal, Cornwall (Cave/Beach)
Mon 20 Jun 66 Nanjizal Bay (Cave/Beach); Bosistow Cliffs, Nanjizal, Cornwall (Countryside/Cliffside/Clifftop/Road)
Tue 21 Jun 66 St Grada Church, Grade, Cornwall (Clifftop/Church); Church Cove, Cornwall (Pirates passing signals/Cliffs/Harbour/Cliffside); nr. Helston, Cornwall (Pirates passing signals/Squire's House/Squire's Stables)
Wed 22 Jun 66 Trethwey Farm, Trethwey, Cornwall (Inn Yard)
Thu 23 Jun 66 Bonny Mary, Newlyn Harbour, Cornwall (Foredeck)
Fri 8 Jul 66 Riverside Studio 1: Episode 1
Fri 15 Jul 66 Riverside Studio 1: Episode 2
Fri 22 Jul 66 Riverside Studio 1: Episode 3
Fri 29 Jul 66 Riverside Studio 1: Episode 4

RADIO TIMES

Sat 10 Sep 66 Episode 1: The Tardis lands in a cave – but where? And in what age?
Sat 17 Sep 66 Episode 2: The smugglers walk into the pirates' trap. Captain Pike prepares his major plan.
Sat 24 Sep 66 Episode 3: Can Blake, the revenue man, bring aid in time to save the village?
Sat 1 Oct 66 Episode 4: The finding of the treasure; only the Doctor can unravel the secret.

Friday 8 July 1966 and George A Cooper (Cherub) has a run-in with a vicious make-up brush.



"Superstition is a strange thing, my dear, but sometimes it tells the truth." It seems an unlikely thing for the Doctor to say at the end of *The Smugglers*, but the idea seems to amuse rather than alarm him. To the inhabitants of seventeenth century Cornwall, the curse of Avery's gold – foretelling doom for all who seek the hidden treasure – is very real, and tied up with Christian ideas about pirates being Godless and damned. To the Doctor, perhaps it represents something more fundamental than that.

The Doctor's attitude in the early part of the serial is strikingly offhand. He seems to delight in watching Ben and Polly, who don't accept they've travelled in time, trying to find their way to a bus. When 'Holy Joe' the churchwarden (who seems to sense that his own redemption has come too late to save him – of course he's right) gives him the cryptic rhyme revealing the location of Avery's gold, it's nothing more than

Anneke regretted her jest to Michael that Bill Hartnell would actually be staying on for another whole year...

a mild curiosity. Even when the villainous Captain Pike and the ironically-named Cherub take him captive, his ruse to exploit the superstitions of the crew (by telling their fortunes with a deck of playing cards) is as much about having a laugh at their expense as it is about effecting an escape for himself and the inn-keeper, Kewper.

Though Ben and Polly are in even worse trouble, having been arrested for the churchwarden's murder, their own attitudes are still a fair amount more casual than yours and mine would be in a similar situation. Polly even berates Ben for complaining about the "bloomin' fix" they're in, effectively telling him to lighten up. And again, it's the locals' superstitions that are the means to escape, as they convince their hapless young captor that the 'sorcerer' they arrived with has cast a spell on him. At least Polly takes the trouble to tell him he's safe once they're out, while Ben taunts him with the belief that from now on he's the Doctor's apprentice.

The turning point comes when the Doctor is told Kewper is in on the Squire's smuggling ring: by helping him to escape and telling him about Avery's gold, he's landed himself with a 'moral obligation' to stop Kewper and Pike's battle for the lives and the Squire's contraband, which will endanger the gold of innocent villagers. One way to interpret this is that the Doctor now knows he's changed history: stopping Kewper now is the only way to limit the effects of his interference in letting him escape. Polly, meanwhile, simply has an instinct that it would be 'awful' not to help; a reluctant Ben goes along with it out of loyalty to her.

In other words, in various ways the Doctor and his friends have found themselves pulled down from their pedestals, involved in the action, and within the ambit of the curse. Only their honest motives keep them and the villagers safe, while in the ensuing battle Pike, Kewper, Cherub and various pirates all meet their deaths. The position of the Squire is interesting: while latterly drawn-in to finding the gold by Kewper, he's determined not to allow bloodshed in order to get it. When he's shot and wounded, it's the Doctor who pulls him to safety and saves his life, even as Ben and Polly are rushing back to the TARDIS. Perhaps the Doctor feels saving the squire is part of his moral obligation, or that it would be awful not to; or perhaps the squire deserves the shot at redemption that was denied the churchwarden, a chance to renounce the ways of greed and villainy, and be spared from the effects of the curse. Or perhaps it's just that the Doctor, like Fate and pirates' curses, sometimes moves in mysterious ways.

ARCHIVE EXTRA

Friday 8 July 1966: A photocall was held during afternoon camera rehearsals for Episode 1. Shots were taken of the regular cast, Michael Godfrey as Captain Pike and pictures of George A Cooper having his make-up applied as Cherub.

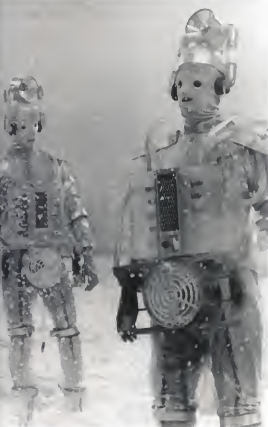
Thursday 22 September 1966: Reviewing the first two episodes in *The Listener*, JC Trewhin found the serial to be "properly absurd" as "a sub-Treasure Island narrative". However, by Thursday 13 October he notes how much he had enjoyed *The Smugglers* ("That is the stuff").

The 'converted' Bonny Mory on location.



The Tenth Planet

Out of Time **BY GARY RUSSELL**



As their chapped lips became acute, the Cybermen resolved to wear fibreglass rather than old tights next time they visited the South Pole.

Patrick Troughton, laddie! Sadly, instead of being looked up to for my understanding, experience and general wisdom, I tend to be regarded with an expression one normally reserves for the mad old tramp who accosts you in the street, smelling of wee, yelling "I fought in a world war so your generation could waste time watching softcore porn on Channel Five!"

Nevertheless, whilst I proudly refuse to apply Grecian 2000 or Oil of Olay (or Ulay as we old timers used to call it), I'm enormously proud to say that my earliest, terribly vivid, memory of Doctor Who was seeing history being made. Sure the Cybermen were fab, and the script rips along at such an amazing pace that you couldn't help but worry that if mankind ever made it into space (this was 1966 remember), we might be in danger from tall silver men with car headlamps on their noggins and big furry coats, and of course we sympathise enormously with Ben and Polly's dilemma as General Cutler refuses to do what we all instinctively do by now – trust in the Doctor, this wonderfully, erratic, funny and slightly scary magician who we've all come to love over three years. But history was made at about a quarter past six as the Doctor collapsed on the floor, clearly unwell. I remember being very worried – my own grandmother looked a bit like Bill Hartnell (hey, I was three) and she never looked too good on Saturday afternoons either. And then, when he went all glowy and goopy and became someone else, I had no problems accepting this (not until Jon Pertwee turned into Tom Baker did I ever feel that the magic was gone) – after all, he was the Doctor. He could do things like that, obviously. I mean, I'd just seen id My older brothers were more sceptical – after all it hadn't been done before, apparently. (Years later I'd be very grumpy to discover that whilst the Doctor, clearly a wonderful conjurer, caused them much amusement, they'd never batted an eyebrow to the fact that their beloved Professor 'oh he was much better than Dr Who' Quatermass never looked the same from episode to episode – and he didn't have a magic TARDIS-shaped box to explain his new face. So there!)

When my grandmother finally passed away some years later, I think I even hoped for a tiny, brief flicker; perhaps I'd see her glow and turn into a younger version of herself. She didn't (obviously – or I'd have sold the story to the Sun and be writing this from my luxury Caribbean pad), but the Doctor has always managed to cheat death, and whilst nowadays we take it all in our cynical stride, nothing can ever really replicate that feeling of wonderment at what, to me, was simple magic: the Doctor changing his face for the very first time.

There's a question that always crops up when Doctor Who fans (of which I am proud to be one) get together at conventions. Or bars. Or outrageous orgies in hotel rooms after the bar, during a convention: "What's your earliest memory of Doctor Who?" Well, that and "What's your Birth Date episode?" A tragically large number of current movers and shakers in the world of Doctor Who today will answer that with an "Oh I was born on Episode Four of *Monster of Peladon*" or "I arrived in this world on the same day as Part Two of *Snakedance*" or even more alarmingly "I was born just as *Goth Opera* was published" (Well, maybe not, but it won't be long!) For sad old gits like me, born before Doctor Who began transmission, I can't join in such title swappings other than to hang my head in despair and realise just how old I really am. When these young whippersnappers then say "My God, just how old are you?" I can then smugly say "Old enough to remember William Hartnell regenerating into

QUUM ARCHIVE

DWM 214

COMMISSIONING

Tue 17 May 66 Doctor Who & the Tenth Planet scripts commissioned from Kit Pedler for Mon 6 Jun 66; delivered Wed 18 May 66 (Episode 1), Wed 25 May 66 (Episode 2), Thu 2 Jun 66 (Episode 3), Mon 13 Jun 66 (Revised Episode 1) Wed 29 Jun 66 Staff contribution clearance for Gerry Davis to complete rewrites on Episodes 3 and 4

PRODUCTION

Tue 30 Aug 66 Ealing Film Studios Stage 3: Model filming
Wed 31 Aug 66 Ealing Film Studios Stage 3: Polar exterior [TARDIS]
Thu 1 Sep 66 Ealing Film Studios Stage 3: Polar surface (Cyberman shot down)
Fri 2 Sep 66 Ealing Film Studios Stage 3: Polar exterior (Cyberman appear)
Sat 17 Sep 66 Riverside Studio 1: Episode 1
Sat 24 Sep 66 Riverside Studio 1: Episode 2
Sat 1 Oct 66 Riverside Studio 1: Episode 3
Sat 8 Oct 66 Riverside Studio 1: Episode 4

RADIO TIMES

Sat 8 Oct 66 Episode 1: Dr Who and party land at the South Pole – in the middle of a space-shot!
Sat 15 Oct 66 Episode 2: More about the Cybermen and their plans for Earth.
Sat 22 Oct 66 Episode 3: General Cutler tries to save Earth, but is his way the right way?
Sat 29 Oct 66 Episode 4: Ben finds the one weakness of the Cybermen, but will he be in time to stop their terrible plan?

Cutler looks so happy, doesn't he? Best not tell him what sort of day he's going to have, eh?



ARCHIVE EXTRA

➤ The notion of a spaceshot such as the Zeus 4 mission was a topical one, with NASA's three-day Gemini 10 mission taking place during June 1966.

➤ Wednesday 29 June 1966: Staff contribution clearance was given for story editor Gerry Davis to conduct work on the scripts for Episodes 3 and 4, for which he was to be paid part of the fee. This was because Kit Pedler, who was now ill in hospital, was unable to deliver finished versions of the last two episodes. Davis was working flat out in the evenings and weekends, as he was concurrently performing work on the scripts for *The Smugglers* and the forthcoming

Dalek story. Pedler had been admitted to St George's Hospital in Tooting and on Wednesday 13 July agreed to the 50:50 split in scripting fees with Davis. Davis was paid for his work on Dr Who and the Tenth Planet Episodes 3 and 4 on Wednesday 20 July.

➤ The serial saw a change in some of the regular design personnel. After supervising make-up on most serials since *The Reign of Terror*, Sonia Markham left and was replaced by Gillian James. Likewise, Sandra Reid replaced costume designer Daphne Dare on the new serials. Set designer Peter Kindred was also new to Doctor Who.

➤ Wednesday 31 August: During filming, Michael Craze was still recovering from an operation he had undergone in the summer break to remove a bone chip from his nose (which he had broken shortly before joining Doctor Who). During the operation, Craze nearly died when a blood vessel burst, but the operation was a success, although it left his nasal channels very delicate. The jabotite used as snow in the film sequences caused problems for the actor as it got up his nose. The snow was being thrown into the wind machine on the set by production assistant Edwina Verner, whom Craze later invited out for a coffee... and subsequently married!



Above: BAH bah-bah bah-bah DA Da-Da! Those dastardly Cybermen on the march.

Below: It was a particularly tough wishbone which kept them occupied that Christmas.

Below right: Our first glimpse of the 'rejuvenated' Doctor ...

Thursday 1 September: Filming was attended by BBC photographers who took publicity shots of the Cybermen and behind-the-scenes shots of director Derek Martinus working with his crew.

Rehearsals for the serial took place at St Helen's Church Hall, St Helen's Gardens, London W10. According to some sources,

William Hartnell's prejudices meant that he had an uneasy working relationship with Bermudan actor Earl Cameron – although Cameron's character, Williams, had no scenes with the Doctor.

Friday 16 September: Patrick Troughton was contracted to record the transformation sequence for Episode 4.

Saturday 17 September: BBC publicity photographs taken on the day focused on the Zeus 4 crew and guest star Robert Beatty in the Tracking Room set. A stock computer sound effect as heard in serials like *The War Machines* was played into the studio for the Tracking Room scenes. The visual check device used by Schultz on Zeus 4 was one of several elements made and operated by Shawcraft of Uxbridge. One recording break was scheduled for the evening, allowing the Doctor's party and Cutler to move from the Guard Room to the Tracking Room after their initial interrogation.

Saturday 24 September: Roy Skelton, who provided the Cybermen voices for Episode 2, had previously provided Monoid voices on *The Ark* a few months earlier.

Tuesday 27 September: Hartnell did not arrive for rehearsals, having been taken ill with bronchitis and requiring injections of penicillin. Martinus wrote to Hartnell on Thursday 29 to wish him a speedy recovery for his final episode and to comment that Davis had reworked the script for Episode 3.

Saturday 1 October: In the script for Episode 3, Wigner was originally supposed to

speak to his aide in Greek. On the recording, actor Steve Plytus spoke to the aide in French.

Saturday 8 October: In addition to the recording, Hartnell posed for a photocaption to be used when the new Doctor sees the face of his old self at the start of *The Power of the Daleks*.

Monday 11 October: Videotape editing for Episode 4 took place from 7.30pm to 10.30pm.

Tuesday 12 October: Ann Lawrence writing in *The Morning Star* found the concept of a space station in 1986 run by "a bunch of moronic, trigger-happy Americans" concerning and hoped that the serial would improve.

In addition to Australia, *The Tenth Planet* was sold overseas as 16mm film recordings to New Zealand (purchased September 1968) and Singapore. BBC Enterprises were still offering the serial for overseas sale in 1974. The 405 line videotape of Episode 4 was cleared for wiping on Friday 31 January 1969, but not erased at this time. It was again cleared for wiping on Monday 20 October 1969 and erased.

By late August 1992, an individual referring to himself as 'Roger K Barratt' was approaching various people, offering the return of the missing final episode of *The Tenth Planet*; this was, in fact, a hoax staged by one Anthony Goodman who, along with some friends, was growing uneasy with certain aspects of Doctor Who fandom. Nevertheless, BBC Enterprises hoped that this return would complete the serial. On Monday 21 September at the Doctor Who Exhibition at Longleat House in Wiltshire, John Nathan-Turner directed Michael Craze to record an introduction and linking material for *The Tenth Planet* as a prospective video release. 'Barratt' continued to be elusive in early October and failed to keep various rendezvous to hand over a tape of the episode. When a tape was finally returned to the BBC it was found to be blank.

Episode 3 was screened by UK Gold on Saturday 20 November 1993 as part of the channel's 30th Anniversary Weekend.

The serial was included as part of a limited edition video tin from BBC Worldwide in November 2000 for which Ralph Montagu prepared a reconstruction of Episode 4 using John Cura's tele-snaps, the soundtrack, the rejuvenation taken from the edition of *Blue Peter* broadcast on Monday 5 November 1973, set photos and publicity shots as well as a few sequences of 8mm film shot from an Australian broadcast of the episode (which included sequences which the Doctor saying that his body was wearing a bit thin, Polly being menaced by a Cybermen, the rescue of Polly and Ben from the ship, and a longer version of the rejuvenation).

The *Space Adventures* cassette which contained library music used in the serial was reissued on CD in October 1998 by Julian Knott. Eleven bands of library music used in the serial were issued on CD as *Dr Who: Music from The Tenth Planet* by Ochre Records in November 2000. The rejuvenation sound effect was included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music.

In the Extras section, one of the Technicians was called Phillips.



Further Adventures Books

With most of his television stories forming an unbroken narrative, it's sometimes proved problematic to write new 'Missing Adventures' for the First Doctor. But many have tried!

Matt Michael's tour of history finds the TARDIS popping-up in some surprising places ...

The First Doctor has always done rather well in printed form. His incarnation was the first to appear in books – the novelisations of *The Daleks*, *The Web Planet* and *The Crusade* – back in the 1960s, and, having avoided the crank-'em-out deluge of *Targets* in the 1970s, re-emerged in the more in-depth novelisations of the 1980s. It's therefore no surprise to see that in DWM's 40th anniversary poll, three out of the Top Ten Target books feature the First Doctor. Early classics, such as David Whitaker's re-imagining of the original Dalek adventure, so influential that one of its most arresting images, the glass Dalek, turned up onscreen two decades later; his lyrical re-write of his own *The Crusade*, and Donald Cotton's superb *The Myth Makers* and *The Gunfighters*, set a standard for all subsequent Past Doctor books to strive for. Fortunately, William Hartnell's portrayal is so instantly memorable, and provides authors with so many quirks and mannerisms to pick up on, that none of the PDAs has fumbled the character.

Craze and Anneke Wills would have been very happy to extend their time with Hartnell). However, others have turned the First Doctor's grumpy reticence about his past to their advantage. Whereas the Sixth and Seventh Doctors have benefited from open-ended gaps at the conclusion of their onscreen travels, the First Doctor's travels prior to *An Unearthly Child* (or whatever it's called) remain a pretty much blank sheet. Virgin, famously, placed a moratorium on pre-TV series *Missing Adventures*, jealously guarding that space for the events of Marc Platt's opus,

to *An Unearthly Child*. Frayed is true to the First Doctor's TV persona by having him desperate to extricate himself from his current adventure as quickly as possible, remaining not to help the planet's luckless inhabitants, but only until he can find Susan and they can escape together. This particular seam is also mined in Kim Newman's *Time and Relative*, in which the Doctor's morals are as spurious as his control of the TARDIS. He is quite prepared to abandon the puny humans to their fate at the hands of the Cold, and is only persuaded to intervene by Susan. Throughout,

Susan is the viewpoint character. It is she

who has chosen to attend Coal Hill School, and to live among humans as one of us, and it is Susan who prompts the Doctor to save the Earth for the first time. From both of these novellas we can take the concept that until the Doctor began travelling with Ian and Barbara, he was as aloof and condescending as his fellow Time Lords, a non-interventionist who was quite prepared to finish off Za or endanger the lives of



The time in between

Likewise, because it covers so many different genres, it is easy to fit any particular type of story into the era, remaining true to the give-anything-a-go ethos that makes the Hartnell years the most varied and consistently inventive period of the show's history.

That isn't to say that the Hartnell years present an easy option for the *Missing Adventure* author. In fact, the First Doctor's era presents a more than usually difficult challenge. Not only is it hard to develop characters in new directions when the reader knows that onscreen they remained the same from week to week, but the Hartnell Era is virtually one continuous serial, so much so that adventures merge into each other, and individual stories lack 'official' titles. Some writers have found inventive solutions (or cheated, to put it bluntly) by inventing gaps that simply aren't there. Stephen Cole's amusing *Ten Little Aliens*, in a ret-con worthy of *Faction Paradox*, simply chooses to ignore the fact that by the end of *The Smugglers* the TARDIS has arrived at the South Pole, and instead inserts several weeks' worth of storylines for the Doctor, Ben and Polly (I'm sure Michael

Lungharrow, the climax of the *New Adventures*' long-running storyline. The BBC, Big Finish and Telos have taken a more laid back approach, and in recent years we've started to see the adventures of Young Doctor Who.

Gary Russell's *Divided Loyalties* was the first BBC PDA to exploit this gap, with a lengthy sequence set during the Doctor's academy days when, we learn, he was in a club with the Rani, the Master, Drax, the War Chief and the Monk and four other Prydonian prodigies. Sadly, the Blyton-esque potential of the Tremendous Ten (and *K9* the dog?) remains unexploited. It does seem fairly providential that virtually every other Time Lord that the Doctor meets on his travels was one of his high-school chums (and how odd that, apart from the Doctor, they turned out to be bad eggs), and subsequent writers have steered clear. The Telos novellas *Frayed* and *Time and Relative* are set much later in the Doctor's personal history, with *Time and Relative* taking place in the immediate run-up

to his companions on a whim. As Gareth Roberts observes in his biography of the First Doctor (DWM 322), the crotchety old man we initially meet is not a crusader travelling the universe righting wrongs, but a dispassionate scientist, an observer of events who prefers to avoid getting involved. It is only later, when he is faced with the irredeemable evil of the Daleks, that the Doctor is compelled to fight.

Roberts points to the events of *The Edge of Destruction* as a turning point for the Doctor, when he realises that he may have misjudged his human companions. After this point, he mellows, and begins to make an effort to get along with Ian and Barbara. This softening is reflected in *The Sorcerer's Apprentice*. Set immediately after *Marco Polo*, the book features a First Doctor who is, if not exactly even-tempered and benevolent, is at least concerned for Ian and Barbara's safety, and who is even prepared to embark on a perilous mission to help the planet Avalon's inhabitants. Although it

hardly fleshes out the TARDIS crew, Bulis' book at least fits with the general trend of first season stories that have the regulars cut off from the Ship and caught up in a quest. His next book, the annoyingly bland *City at World's End*, pitches the regulars into an asteroid-battered city, with them (again) cut off from the TARDIS, and concluding with the Doctor, in an astonishingly uncharacteristic display, engineering a lifeboat for the city's survivors. What *City at World's End* does is to capture the feel of those interminable Hartnell serials, like *The Sssssorites* or *The Space Museum*, set in a nondescript future. Sadly, it does it too perfectly, without any sense of irony, and, as a result, remains one of the less successful First Doctor books.

HARTNELL'S PORTRAYAL PROVIDES THE BOOK AUTHORS WITH SO MANY QUIRKS AND MANNERISMS TO PICK UP ON ...

The *With Hunters*, by Steve Lyons, is the first of the pure historical past Doctor novels. Clearly influenced by the serious, sombre tone of the early historicals, *The With Hunters* has the TARDIS materialise during the Salem witch trials, with Ian, who has conspicuously failed to draw any lessons from Barbara's experiences with the Aztecs, desperate to prevent the deaths of innocent women. An ensemble piece that affords equal space to the four regulars, *The With Hunters* is probably the PDA's most accurate rendition of the era. Lyons draws implicitly on the Doctor's rousing speech at the end of *The Reign of Terror* in an adventure that sees the original TARDIS crew reach its full flowering, following the ongoing development of the first season. The lingering animosity between the regulars has been resolved, and their disagreements here are based purely on Ian and Susan's lack of understanding of the nature of time, and the Doctor's fear of meddling in history. This makes *The With Hunters* one of the most affecting and layered of PDAs, and a fitting addition to the development of the TARDIS crew's relationships during the first season.

Until the arrival of Ace, Ian and Barbara were the most fully realised companions to appear in the series. They are our friends as we enter the strange world of the mysterious old Doctor and his unearthly grandchild, and the first year of *Doctor Who* is as much about their journey as it is about the Doctor's. As two mature characters with a recognisable background, and with more talents than

screaming or straightforward heroism, they have proved popular with PDA authors looking to write about rounded and realistic individuals. The recent short-story anthology, *Short Trips: Companions*, features no fewer than three stories about Ian and Barbara. Justin Richards' *The Splintered Gate* has Ian encounter a fortune teller who predicts his future travels. Richards shows that it is Ian's dogged persistence, so vital to the crew's survival during the series, that causes him and Barbara to become involved with the Doctor in the first place. *Distance*, by Tara Samms, has a dying Barbara involved in a final adventure as she helps to repatriate an alien intelligence. A *Long Night* is a charming character piece that highlights the connection between the Doctor and Barbara:

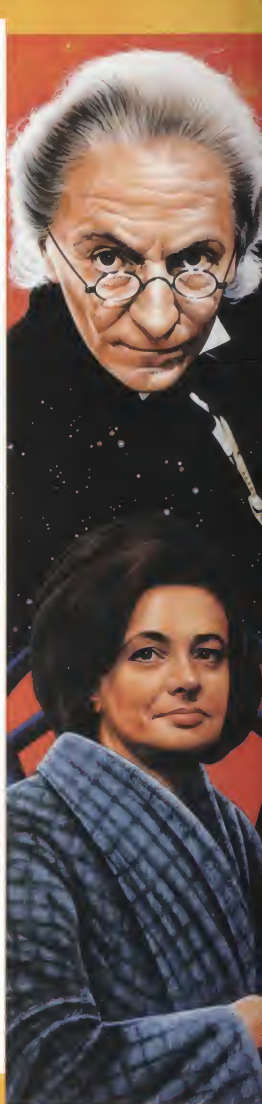
both are cut off from their own time, and both understand what it is like to care for another. The best First Doctor short story of all, the brilliant and haunting *Nothing at the End of the Lane*, questions whether the events of *An Unearthly Child* are real at all, or if they are just a hallucination on Barbara's part.

Roberts notes in his article that the departure of Susan in *The Dalek Invasion of Earth* subtly changes the nature of the series. Without his granddaughter, the Doctor is now completely cut off from his own civilisation and people. As a result, his motives become less clear – he's no longer in it to protect his family – and he perhaps becomes more reckless and adventurous. He relishes the chance of challenging the Daleks, and stops fussing so much over historical non-intervention, to the extent that he starts to have fun, even suggesting the idea of the wooden horse to the Greeks. *Venusian Lullaby*, set immediately after Susan's departure, shows the First Doctor on the cusp of this change. At one point, he wonders whether it's worth struggling on, but decides that he has a duty to his friends to keep fighting. It's an odd book, overlong and filled with tongue-twistingly torturous names, and it fails to develop the Doctor's deep sense of loss. Paul Leonard is more interested in the Venusians' political power games than he is in examining the TARDIS crew. In this respect the novel is an accurate reflection of the second season, where plot and spectacle take precedence over the development of the regular characters. Two short stories also set in the gap between Susan's departure and Vicki's arrival, Jim Mortimore's *The Book of Shadows* and

Matt Jones' *The Nine-Day Queen*, address more directly the Doctor's sorrow at losing his granddaughter. In the former, he is searching for gold with which to make a wedding ring for Susan, while in the latter, his paternal feelings for

Lady Jane Grey, and his decision to defy established history to save her from

The characters of Ian and Barbara have "more talents than screaming or straightforward heroism" – which has appealed to many of the book authors. © BBC



PLEASE PLEASE ME

Matt Michael presents an instant guide to the First Doctor's adventures on the printed page...

DIVIDED LOYALTIES

Written by Gary Russell
Set before *An Unearthly Child* (First Doctor segment)
The Doctor and nine college chums are caught up in the machinations of the Celestial Toymaker.

LUNGBARROW

Written by Marc Platt
Set before *An Unearthly Child* (First Doctor segment)
The Doctor travels back in time with the Hand of Omega to the Dark Time, where he meets the Other's granddaughter, Susan.

THE EHILES

Written by Lance Parkin
Set before *An Unearthly Child*
Susan encounters a mysterious presence in the recently-borrowed TARDIS.
[Short Trips: A Universe of Terrors]

PARADOX

Written by Tara Samms
Set before *An Unearthly Child*
The Doctor and Susan arrive on a war-torn planet. [Telos novella]

THE LONGEST STORY IN THE WORLD

Written by Paul Magrs
A side-step featuring the First Doctor and Susan. [Short Trips and Side Steps]

THE SPLINTERED GATE

Written by Justin Richards
Set before *An Unearthly Child*
Ian encounters a fortune teller who predicts he will go on a long journey...
[Short Trips: Companions]

TIME AND RELATIVE

Written by Kim Newman
Set before *An Unearthly Child*
Or *The Secret Diary of Susan Foreman, Aged 15...* [Telos novella]

ASH

Written by Trevor Baxendale
Set before *An Unearthly Child*
The Doctor recounts an uncanny experience. [Short Trips: A Universe of Terrors]

THE MASTERS OF LUXOR

Written by Anthony Coburn
Set between *The Tribe of Gum* and *Beyond the Sun*
The TARDIS lands on the planet Luxor, where flower-power has been taken to bizarre extremes. [Script book]

THE SORCERER'S APPRENTICE

Written by Christopher Bulis
Set between *Morco Polo* and *The Keys of Marinus*
The TARDIS crew arrives on Avalon, a planet where fantasy clichés become real.

CITY AT WORLD'S END

Written by Christopher Bulis
Set between *The Reign of Terror* and *Planet of Giants*
The TARDIS lands in a city facing destruction.



THE WITCH HUNTERS

Written by Steve Lyons
Set between *The Reign of Terror* and *Planet of Giants*
The Ship materialises in Salem at a time when hanging witches was all the rage.

THE LAST DAYS

Written by Evan Pritchard
Set between *The Reign of Terror* and *Planet of Giants*
Ian is caught up in the events of the Roman siege of Masada. [Short Trips]

CAMPAIGN

Written by Jim Mortimore
Set between *Planet of Giants* and *The Dalek Invasion of Earth*

It's a Jim Mortimore book, so lots of people die. Horribly. Again and again.

VENUSIAN LULLABY

Written by Paul Leonard
Set between *The Dalek Invasion of Earth* and *The Rescue*
The Doctor and co arrive on Venus to the tune of God Rest Ye Merry Gentlemen.

THE BOOK OF SHADOWS

Written by Jim Mortimore
Set between *The Dalek Invasion of Earth* and *The Rescue*
The Doctor visits a library equipped with temporal baffles, and is temporarily baffled. [Decalog]

THE NINE-DAY QUEEN

Written by Matt Jones
Set between *The Dalek Invasion of Earth* and *The Rescue*
The Doctor attempts to save Jane Grey from a fatal trip round the block. [Decalog 2]

THE TRUE AND INDISPUTABLE FACTS IN THE CASE OF THE ARM'S SKULL

Written by Mark Michalowski
Set between *The Dalek Invasion of Earth* and *The Rescue*
The Doctor attends an occult gathering. [Short Trips: Zodiac]

MIRE AND CLAY

Written by Gareth Wigmore
Set between *The Dalek Invasion of Earth* and *The Rescue*
The TARDIS lands in Afghanistan during the

her fate, are indicative of the changes his character is undergoing, and presage his adoption of Vicki as a replacement for Susan.

During the Hartnell years, Doctor Who alternated between futuristic stories and Earth-based historicals. The futuristic stories tend to either feature two implacable foes, one of whom is good, and the other evil (see *The Web Planet*, *The Space Museum*, *Galaxy 4*), or the Daleks. The Doctor has to organise the goodies into a fighting force capable of resisting the machinations of the baddies. These tend to be the less-well-regarded stories of the era, and it's no surprise that they have been less popular with PDA authors. The historicals also feature clear-cut good guys and bad guys, the difference being that the Doctor can't interfere to such a degree for fear of upsetting the course of history. As a result, the historicals either feature a traumatic historical event whose potentially lethal fallout the TARDIS crew must escape from (*The Reign of Terror*, *The Crusade*, *The Massacre*), or they are farces (*The Romans*, *The Myth Makers*, *The Gunfighters*). There is a third category, what in later years was pretentiously dubbed the "pseudo-historical", set in the past, but featuring anachronistic elements, as in *The Time Meddler* and certain episodes of *The Chase* and *The Daleks' Master Plan*. The Witch Hunters belongs in the former category, as does Keith Topping's *Byzantium*. *Byzantium* is set immediately before *The Romans*,

and acts as the yin to that story's yang, featuring religious extremism, massacres and brutality on a large scale. So, of course, does *The Romans* – but in that story the Christians die laughing, and Nero's burning of Rome is a joke suggested by the Doctor's carelessness. The problem with

the same pantomime of mistaken identities as *The Gunfighters*, and the characters are as colourful and camp as those in *The Myth Makers*. Most charmingly, Vicki, probably the most boring regular, laments her own uselessness. Alongside *The Witch Hunters*, *The Plotters* is the most brilliant evocation of the period, and far and away the most entertaining First Doctor book.

The Empire of Glass by Andy Lane and Bunker Soldiers by Martin Day fall into the third category, as pseudo-historicals. Of the two, *The Empire of Glass* is the more light-hearted and witty, while Bunker Soldiers is more dramatic and grim. Both are outstanding PDAs, however, and both help to flesh out the straight-laced character of Steven Taylor. *The Empire of Glass* sees the TARDIS crew arrive in Venice which, unbeknownst to its inhabitants, is playing host to an interstellar peace conference. Steven, who onscreen



THE PROBLEM WITH WRITING FOR THE FIRST DOCTOR, IS THAT IT'S HARD TO COME UP WITH SOMETHING DIFFERENT

Byzantium! is that it's so relentlessly gritty and hand-wringingly earnest. Most fun is Gareth Roberts' *The Plotters*, the spiritual successor to Donald Cotton's excellent novelisations, and an historical in the same vein as *The Romans*. King James is as over-the-top as Nero, the plot features

tended to be a two-dimensional hero, here gets involved in a drinking contest, investigates a murder, is mistaken for Galileo and helps to foil the Jamarians' plan to peddle illicit technology to the highest bidder. Touching on similar themes as *The Plotters*, and involving several highly

days of the British Empire. [Short Trips: A Universe of Terrors]

ROMANS CUTAWAY

Written by David A McIntee
Set between The Rescue and The Romans
This tells the story of what happens after the TARDIS falls off a cliff in Roman times. [More Short Trips]

BYZANTIUM!

Written by Keith Topping
Set between The Rescue and The Romans
This also tells the story of what happens after the TARDIS falls off a cliff in Roman times. But in more pages.

A LONG NIGHT

Written by Alison Lawson
Barbara dreams of her mother. [Short Trips: Companions]

THE PLOTTERS

Written by Gareth Roberts
Set between The Space Museum and The Chase
The Doctor investigates queer goings-on in the court of James VI.

THE EMPIRE OF GLASS

Written by Andy Lane
Set between The Time Meddler and Galaxy 4
The Doctor mediates at an interplanetary peace conference in Seventeenth Century Venice.

CORRIDORS OF POWER

Written by Matthew Griffiths
Set between The Time Meddler and Galaxy 4
The TARDIS arrives on a spaceship. [Short Trips: Steel Skies]

PLANET OF THE BUNNIES

Written by Harriet Green
Set between Galaxy 4 and The Myth Makers
This story features robot bunnies and the First Doctor in a tute. [Short Trips and Side Steps]



THE LITTLE DRUMMER BOY

Written by Eddie Robson
Set during The Daleks' Master Plan
The Doctor, Steven and Sara meet a humanoid TARDIS. [Short Trips: Companions]

KATARINA IN THE UNDERWORLD

Written by Steve Lyons
Set after The Daleks' Master Plan
The Doctor helps Katarina find peace in the afterlife. [Short Trips: The Muses]

SALVATION

Written by Steve Lyons
Set between The Massacre and The Ark
The Doctor, Steven and Dodo encounter gods in New York.

THE GOLDEN OODA

Written by David Auger
Set between The Gunfighters and The Saugoes
The First and Sixth Doctors foil a shape-shifting alien. [Decalog]

64 CARLYSLE STREET

Written by Gary Russell
Set between The Gunfighters and The Saugoes
The Doctor finds an alien criminal masquerading as an English gent. [More Short Trips]



BUNKER SOLDIERS

Written by Martin Day
Set between The Gunfighters and The Saugoes
An alien warrior awakes in medieval Kiev.

TARNISHED IMAGE

Written by Guy Clapperton
Set between The Saugoes and The War Machines
The Doctor and Dodo investigate an unlikely invention on an alien planet. [Decalog 3]

THE MAN IN THE VELVET MASK

Written by Daniel O'Mahony
Set between The Saugoes and The War Machines
Dodo gets laid, and then syphilis, when the TARDIS arrives in a sadistic pocket dimension.

THERE ARE FAIRIES AT THE BOTTOM OF MY GARDEN

Written by Sam Lester
Set between The Saugoes and The War Machines
The Doctor teaches Dodo to look at the bigger picture. [Short Trips]

TEN LITTLE ALIENS

Written by Steve Cole
Set between The Saugoes and The Tenth Planet
The Doctor, Ben and Polly make their own adventure on a futuristic space station.

DISTANCE

Written by Tara Samms
Set many years after The Chase
An elderly Barbara helps to repatriate an alien intelligence. [Short Trips: Companions]

NOTHING AT THE END OF THE LANE

Written by Daniel O'Mahony
A side-step featuring Barbara
In which we are forced to question whether the TARDIS travels are merely psychotic hallucinations of an ailing Barbara. [Short Trips and Side Steps]

entertaining cases of mistaken identity, *The Empire of Glass* is an overlooked novel that has, for some reason, never had the reputation it deserves. *Bunker Soldiers*, set at the tail end of the third season, is largely narrated by Steven. It's an approach that worked well in David Whitaker's novelisation of *The Daleks*, which is told entirely from Ian's point of view, and it's equally successful here, giving us an insight into Steven's character that we were rarely offered in the series.

Bunker Soldiers is also a pretty accurate rendition of John Wiles' episodes of the Harnell era. If *The Massacre* is *The Reign of Terror* done with absolute conviction, so *Bunker Soldiers* is *The Time Meddler*, but without any frippery, and without shying away from the essential grimness of the historical setting. *Solution* is also set during the third season, and it, too, captures the straight-down-the-line approach of Wiles. Taking its lead from the experimentation of *The Ark* and *The Celestial Toyroom*, *Solution* is a thoroughly sincere novel, concerned with addressing the issues raised in *The Massacre* about the Doctor's contradictory approaches to interfering in history, while also expanding on Steven's departure from and return to the TARDIS, and Dodo's introduction, events only touched on in the earlier story. Dodo is also fleshed out, in more ways than one, in *The Man in the Velvet Mask*. The infamous sequences of her having meaningless sex, finally leaving with a case of syphilis, tend to overshadow the fact that this is one of the more original and compelling *Missing Adventures*. Sadly, it's so relentlessly sordid and depressing that it becomes a struggle rather than a pleasure to read. Dodo fans (and I suspect they are as rare as her avian namesake), who don't



Dead as the proverbial...? Poor old Dodo! © BBC

want their memories of this oddly-accented pixie despoiled, are probably best off sticking to Gary Russell's highly entertaining short-story *64 Carlysle Street*, whose suffragette character, Anne, is the spiritual predecessor of Charley Pollard.

The First Doctor has also featured in a couple of 'side-step' books. Jim Mortimore's *Compoign*, the missing *Missing Adventure*, shifts between alternate continuities at bewildering speed, encompassing John and Gillian, Cliff and Lola, an Ian who wandered into the TARDIS following an accident

on Barnes Common, and another who can remember vividly his adventures on Luxor. Although it becomes repetitive towards the end, *Compoign* is a powerful novel well worth seeking out. The *Masters of Luxor* is, like so many unproduced Doctor Who stories, almost impossible to envisage. Frothy and over-long, it's a complete contrast to the gutsy *Compoign*, and nowhere near as interesting. Even so, it's interesting to speculate what might have happened if this had been Serial B. Not much else, one imagines.

The problem with writing for the First Doctor, more than any other, is that it becomes very hard to come up with something different. Drop the Third Doctor into an historical, or the Fifth Doctor into a Graham Williams-style comedy, and you instantly place the characters into an unfamiliar situation. The First Doctor, though, has done it all already: from the original invasion of Earth to the broadest comedies attempted in the series, you saw it here first. Even the novelisations are minor classics. The only PDAs that live up to the standards set by *An Exciting Adventure with the Daleks* or *The Myth Makers* are *The Witch Hunters* and *The Plotters*, and both of these owe more than a little to Whitaker and Cotton. At the same time, though, the First Doctor has always been more comfortable in books than his successors. Each one of these PDAs recaptures something of the feel of the era, meaning that the Harnell years, more than any others, live on through these novels. While other Doctor's missing adventures desperately seek to push the envelope of their respective periods, the First Doctor books are content to preserve the spirit of the time. And we shouldn't wish it any other way.

Further Adventures Comics

Not even a year after his debut on the nation's television screens, Doctor Who had made another leap – into the pages of TV Comic. John Ainsworth introduces us to the Trods, the Go-Rays and ... Santa!

To the neophyte Doctor Who enthusiast, spin-off merchandise was pretty thin on the ground in the earliest days of the series. Of course, as is now legendary, nobody had expected this modest little TV series to catch the imagination of the viewing public – children in particular. So, it took the various interested parties – toy manufacturers, book publishers etc – a little while to get their act together, apply for licenses from the BBC and begin to quench the thirst for Doctor Who material from the hungry market.

There must have been a particularly strong desire for 'more of the same' – in other words, new adventures additional to the weekly, 25-minute

feature the Doctor travelling through time and space in his TARDIS with young companions, but the stories themselves were more rooted in fairy tales than science fiction.

In fairness though, the strip did on occasions echo the educational aspirations of the TV series by explaining rudimentary scientific principles (eg low gravity on the moon in *Moon Landing*). Though, to counter this, it has to be said that there were regular instances of the most outrageous transgressions of the laws of physics (eg talking and being heard underwater in *The Underwater Robot*). Also, opportunities were not lost to give rather on-the-nose lectures on basic ethics to young readers (eg don't judge by appearances in the 1967 annual story, *Kingdom of the Animals*).

quickly forgotten in subsequent stories and apparently no thought is given to John and Gillian's presumably heart-broken parents who never see their offspring again!

There is a strong implication that the Doctor is human (unless the junkyard is on Gallifrey!) and, naturally, John and Gillian refer to him as 'Doctor Who'. Unlike his TV counterpart, the strip Doctor's wits weren't always enough to extract he and his companions from peril and defeat their opponent. Frequently he would resort to the use of a convenient gadget, each one apparently specifically designed to resolve the particular situation that the Doctor finds himself in. Such handy devices included the Electroliser in *Shark Bait*, a magic box capable of shrinking people in *A Christmas Story*, a rain-inducing Aquameter in *Plague of the Black Scorp*, and a wrist watch with a sonic beam in *The Hunters of Zetox*. In a rare piece of continuity between the strip and the TV series, the Doctor is also seen to use his pocket pencil torch in *The Trods Tyranny*.

In several of his strip adventures the Doctor is seen to carry with him a black Gladstone bag from which he produces some of his gadgets, as well as other more mundane objects. On one occasion, in *Shark Bait*, the bag is able to supply three pairs of

outings every Saturday.

For the more rabid Doctor Who fan in these formative years of the series, the seven-day wait that yawned open as the closing theme to each episode faded away must have brought them close to tears. With the dream of an affordable domestic video recorder unlikely to be fulfilled for a decade or so, it was down to TV Comic to save Britain's Who-starved youth.

In the same week as the broadcast of the last episode of *Planet of the Giants*, the Doctor Who fans who had managed to survive the recent, and presumably torturous, six-week gap between Seasons One and Two must have rushed to the news-stands to buy their copy of TV Comic, issue 674. At last, here in glorious black and white on pages two and three of the comic was a second weekly dose of the Doctor's adventures. Hurrah! No more sleepless nights! Nails would no longer be bitten down to the quick! Hair would no longer be pulled out in handfuls! And beds would remain dry (mostly). But it was not to be...

Unfortunately for the virgin fans of the time, Doctor Who's first stumbling forays in to the comic strip world set the tone for the next couple of years or so. The horrible truth is that, even by TV Comic standards, the first Doctor strip stories are, to be frank, risible.

It will come as no surprise that these early Doctor Who strips bore only the most superficial of resemblances to the TV series which they supposedly emulated. The adventures may have

flippers for the Doctor and his grandchildren to go swimming with – though the Doctor had no reason to believe that such items would be needed before they left the TARDIS.

Unfortunately the convenience of the bag – and apparently the Doctor's common sense – desert the travellers in *Plague of the Black Scorp*. After deliberately packing the bag for their expedition into a desert, it is only after hours of walking that the Doctor realises that he has forgotten to bring any water! Consequently he, John and Gillian face the unhappy probability that they will all soon die of dehydration. Nice one, Doctor Who.



THESE EARLY DOCTOR WHO STRIPS BORE ONLY THE MOST SUPERFICIAL OF RESEMBLANCES TO THE TV SERIES

As the Doctor's strip adventures begin we find that he is living in the TARDIS which is sitting in a junkyard. Clearly this is based upon the first TV episode, *An Unearthly Child*. There, his two young grandchildren, John and Gillian, come to visit him and they are inevitably whisked away in their grandfather's space-time machine for a series of mad adventures. In their initial escape, *The Klepton Parasites*, the Doctor makes attempts to return the children to Earth but such efforts are

As in the TV series, the Doctor and his companions travel from one exciting adventure to another by means of the TARDIS. For the most part the time/space machine remained faithful to the TV version – both in appearance and in actions (though it does have a disconcerting habit of spinning into each landing like the Tasmanian Devil). However, we do learn about a few new aspects of the ship, including that it is equipped with a devastating device known as 'the



IT IS IMPLIED THAT THE DOCTOR IS HUMAN, WHILE HIS GRAND-CHILDREN CALL HIM 'DR WHO'

remulator'. This, in a typical example of uncompromising ruthlessness, the Doctor uses to reflect vibration rays from the planet Bellus back to their origin, totally destroying the planet in *The Ordeals of Demeter*.

In *Shark Bait*, a race of frog-like creatures capture the TARDIS to use as bait for sharks, and later in the same story, the Ancient Mariner (for it he!) adopts it as his new fishing hut. In *The Underwater Robot*, when the TARDIS materialises at the bottom of the sea, we discover that it has an airlock with a hatch that opens on the roof of the police box. The airlock would appear again in the strip, three years later, in the Second Doctor adventure, *Peril at 60 Fathoms*.

During the two years that the First Doctor appeared in TV Comic, the strip enjoyed the talents of three artists. The first was Neville Main whose rather basic and uninspired illustrations made him the most unsuited of the three to Doctor Who. His likeness of William Hartnell as the Doctor, although a simplistic caricature, was at least consistent.

Bill Mevin, who took over the illustration of the strip when it moved to the centre pages of the comic, breathed some much-needed life in to the Doctor's adventures. Greatly helped by the fact that the strip was now in full colour, Mevin's work is clearly of a higher standard than Main's. He cleverly gave a greater depth to his scenes by making the background elements slightly out of focus. Although Mevin's likeness of Hartnell can be a little variable, it is clearly a step up from Main's more simplistic approach and it is even possible to detect the use of specific reference photographs in places, particularly in Mevin's early work on the strip.

Following Bill Mevin's brief stint as artist, the reigns were passed over to John Canning whose tenure would be anything but brief. Canning would remain with the strip until the early years of the Third Doctor's TV Comic adventures and would return to it again in the strip's twilight years to illustrate the Fourth Doctor's travels. Canning's style of illustration was quite different to his predecessors and, at his best, he could imbue his characters with a great sense of energy and movement that proved to be a good match for Doctor Who. Many artists have worked on the TV Comic strips but it is John Canning that is probably

most strongly identified with this sub-genre of the Doctor Who world.

Unfortunately, whatever the talents of the three artists, it is the stories themselves that make or break a Doctor Who adventure. Despite extensive research it remains unknown who the writer or writers of the Doctor Who strips of the early 1960s were. Maybe their anonymity is a blessing, because it has to be said that they weren't awfully good at their job - though in fairness they could hardly have expected their work to come under intense scrutiny some 40 years later! Based on available evidence there is

good reason to suspect that some of the stories, particularly during the period that Bill Mevin was illustrating the strip, were literally made up as they went along. The Doctor and his companions repeatedly meander from one incident to the next with no real sense of progression. Dramatic events are frequently precipitated by spontaneous and unexplained explosions (Enter: *The Go-Ray* and *Plague of the Black Scorpion*), and even in stories as short as four episodes, events often appear to reach a premature climax with another contrived plot rather artificially bolted on to the end to pad it out (*Shark Bait* and *Plague of the Black Scorpion* again).

Fortunately for the undoubtedly disappointed readers of the time, there were a few instances of inspiration and good old-fashioned story-telling. Possibly inspired by the TV story *The Space Museum* which had been shown a few months previously

Reverse, sees the Doctor and his grandchildren arrive on a world where they become separated from the TARDIS. They soon realise that time is apparently flowing backwards. So, to be able to return to the TARDIS they must use deduction to re-trace their steps through an adventure that they have no knowledge of.

Clearly ill-at-ease with the science-fiction genre, the authors of the strip would often resort to contriving an adventure for the time travellers that really was just a standard kids' adventure story that had more in common with Enid Blyton than Isaac Asimov. *The Galaxy Games* is just one such tale where the Doctor enters John into a sort of

Intergalactic Olympics as a representative of Earth. However, the alien Klondikes, fearful of losing to John's superior physical prowess, kidnap him and it is up to the Doctor and Gillian to liberate John and allow him to win the games. Clearly this is not typical Doctor Who as we know it from television. However, it may be simplistic as a story, but at least it works and has clear progression - which is more than can be said for a lot of the Doctor Who strip stories of this period.

Although the Doctor and his grandchildren inevitably fought a different opponent in every story - be it man, machine or monster - only in one strip adventure did they encounter a race of alien creatures that had previously appeared in the TV series: the Zarbi!

As we now know, the Zarbi and their fellow inhabitants of the planet Vortis - the butterfly-like



in April/May 1965, the Doctor Who strip presented its own exploration of the nature of time. Naturally this was on a rather more simplistic level than the TV Doctor's talk of jumping time-tracks, but any evidence of imagination in the strip is to be applauded. The story, now known as *Time in*

Menoptra and the Venom Grubs - made their one and only TV appearances in the oft-derided six-part story, *The Web Planet*. It may be hard for us to believe now, but in 1965 the BBC was clearly placing its bets on the Zarbi being *The Next Big Thing*. Next, that is, after the Daleks, whose popularity had taken the BBC completely by surprise. Keen not to be caught with their pants down a second time, the BBC ruthlessly peddled the Zarbi to potential licensees, no doubt talking up predictions of how children across the land would soon be screaming for Zarbi merchandise of all descriptions. However, men in black tights carrying two tons of fibreglass on their backs, bumping into cameras and emitting a high-pitched twittering proved not to weave quite the same magic as the Daleks had. If nothing else, *The Web Planet* had ambition by the bucket load, but that just didn't cut it with the audience and the Zarbi were never to be seen in the TV series again. Never ones to let abysmal failure hold them back, the



Beeb tried the same trick again a few years later – with the Quarks! They didn't really have an eye for a good monster, did they ...?

Meanwhile, although the Zarbi had proved to be a bit of a damp squib on telly, license holders across the land were committed to releasing their Zarbi-orientated merchandise. The 1965 World Distributors' Doctor Who Annual featured several stories with the Zarbi and the Menoptra, one of the

Landing on Vortis years after his earlier adventure, the Doctor finds that the Zarbi have once again been taken over – this time by Zarka, leader of the Skirkons, a bunch of villainous aliens quite typical of the strip series, both in appearance and motivation. Zarka's plan is to mine Galvinium X (the rarest mineral in the galaxy) from Vortis. However, the Doctor cleverly uses a flying Zarbi robot to destroy the invaders by blowing them up!

SEVERAL OF THE ONE-SHOT VILLAINS APPEAR TO HAVE BEEN PLUCKED STRAIGHT FROM THE BROTHERS GRIMM!

three Doctor Who novels was an adaptation of the insect-tastic TV adventure, and you could even proudly sport a durable plastic badge featuring the Zarbi or the Menoptra.

TV Comic had also agreed to pay for its slice of the Zarbi pie – it may even have been part of their original deal to acquire the rights to adapt Doctor Who in comic-strip form. As The Web Planet was running on television, TV Comic heavily promoted its own forthcoming adventure on Vortis. With perfect timing, exactly one week after the climax of *The Centre*, TV Comic began its sequel adventure – rather unimaginatively titled *On the Web Planet*.

Clearly the TV Comic writers had watched the TV serial or at least had been given the scripts as a reference. Not only were the Zarbi and the Menoptra accurately depicted but there were continuity references to the 'previous' events as depicted on television. Even the Menoptra's electron guns were



name-checked. Artist Neville Main's depictions of Vortis and its insectile inhabitants, although still in his own style, were also accurate. Unfortunately, the actual story proved to be an uneasy mix of the original TV story and the usual TV Comic hokum ...

planning to invade the Earth with the unwilling help of the crew of a captured Earth spaceship. Needless to say, their plans are foiled by the dynamic TARDIS team.

more memorable were the robotic Trods who trundled into the strip in *The Trods Tyranny*. Blatant imitations of the Daleks – the rights to whom were either too costly or simply unavailable to TV Comic at that time – the Trods moved around on caterpillar tracks and were quite happy to make good use of the fire-spitting gun mounted on their midriff. In their first encounter with the Trods, the Doctor, John and Gillian discover that the robots are the creations of a power-hungry man called McTaggart, but his creations have turned on him and enslaved the human population. Naturally Doctor Who is having none of this and merrily deactivates the leading Super Trod, destroying all the other Trods in the process. It seemed that the Trods had been defeated for good.

Not so! Like the Daleks before them, the Trods would rise up and return several months later in the aptly-named *Return of the Trods*. A space traveller has reactivated the Trods who are now following his orders. However, thanks to the Doctor's meddling, the Trods' new master falls to his death and the Doctor instructs the Trods to destroy themselves.

Yet again though, the Trods would escape apparent certain death and would return twice more to oppose the Second Doctor in his comic strip adventures. Where are they now, we wonder?

The other one-shot, fly-by-night villains are sadly quite unremarkable. Several of them appeared to



As on television, the strip Doctor would never encounter the Zarbi again. Shame.

In fact, the return of old monsters to the strip was a rare occurrence during the First Doctor's tenure of the pages. The first were the deservedly forgettable Kleptons whose only real claim to fame is that they made their debut in the very first Doctor Who strip story,

The Klepton Parasites, where they use flying machines and deadly creepers to menace the Doctor and his grandchildren. The little green aliens made their second and final appearance in the 1966 TV Comic Annual in *Prisoners of the Kleptons*. This time they were

have been plucked from Brothers Grimm tales and were quite incongruous in the supposedly science-fiction adventure setting of Doctor Who. As already mentioned, the Ancient Mariner pops up for the latter instalments of *Shark Bait* and we're even treated to a guest-appearance by Santa Claus himself in a Christmas Story – TV Comic's equivalent of *The Feast of Steven* episode of *The Daleks' Master Plan*, broadcast that same year. Santa, fed up of noisy aeroplanes at the North Pole, has moved his toy-making operation to another planet where he is busily constructing model TARDISes, which are apparently much in demand in 1965! But his work is endangered by a goblin-like Demon Magician and it's up to Doctor Who and the kids to sort him out. The Pied Piper of Hamelin, however, proves a bit of a push-over in *The Challenge of the Piper*, simply allowing the Doctor to lead the captured children home once he has passed three simple tests.

GET OFF OF MY CLOUD

Make sure you've got everything you'll need in your magic bag, as we take a whistle-stop tour through the First Doctor's comic strip stories!

THE STRIPS

TV COMIC

- **THE HLEPTON PARASITES** Issues 674 - 683
- **THE THEROUAN QUEST** Issues 684 - 689
- **THE HIJACKERS OF THARN** Issues 690 - 692
- **ON THE WEB PLANET** Issues 693 - 698
- **THE GYADS INJUSTICE** Issues 699 - 704
- **CHALLENGE OF THE PIPER** Issues 705 - 709
- **MOON LANDING** Issues 710 - 712
- **TIME IN REVERSE** Issues 713 - 715
- **LIZARDWORLD** Issues 716 - 719
- **THE ORACLES OF DEMETER** Issues 720 - 723
- **ENTER: THE GO-RAY** Issues 724 - 727
- **SHARK BAIT** Issues 728 - 731
- **A CHRISTMAS STORY** Issues 732 - 735
- **THE ODIUS EXPEDITION** Issues 736 - 739
- **SPACE STATION 2-7** Issues 740 - 743
- **PLAGUE OF THE BLACK SCORPI** Issues 744 - 747
- **THE TRODUS TYRANNY** Issues 748 - 752
- **THE SECRET OF GEMINO** Issues 753 - 757
- **THE HAUNTED PLANET** Issues 758 - 762
- **THE HUNTERS OF ZEADON** Issues 763 - 764
- **THE UNDERWATER ROBOT** Issues 768 - 771
- **RETURN OF THE TRODS** Issues 772 - 775
- **THE GALAXY GAMES** Issues 776 - 779
- **THE EXPERIMENTERS** Issues 780 - 783

IV COMIC HOLIDAY SPECIALS

- **PRISONER OF GAITOG** (1965)
- **GUESTS OF KING NEPTUNE** (1966)
- **THE GAZE OF THE GORGON** (1966)

IV COMIC ANNALS

- **PRISONERS OF THE HLEPTONS** (1966)
- **THE CATERPILLAR MEN** (1966)
- **DEADLY VESSEL** (1967)
- **KINGDOM OF THE ANIMALS** (1967)

Four First Doctor stories have been published since the initial 1964-67 run. All have been placed firmly inside the television continuity and must be judged as adaptations of the TV series rather than a continuation of the TV Comic story thread.

FOOD FOR THOUGHT

Story: Nicholas Briggs

Art: Colin Andrew

Doctor Who Magazine 218-220

Materialising on the planet Apresar IV, the TARDIS is immediately swallowed by a giant mollusc. While Polly and the Doctor hide from the creature, Ben is captured by service robots. Managing to escape, Ben discovers that the apparently lifeless

Apresarians are being fed to the baby molluscs. Attempting to retrieve the TARDIS, the Doctor is also swallowed by the giant mollusc which attempts to control his mind. The Doctor however resists the creatures attack and learns from it that, under the mollusc's influence, a human terra-former has subdued the native population of the planet allowing the molluscs to harvest them for food. When the Doctor liberates the terra-former he is absorbed into the mollusc. Infected by the terra-former's guilt the creature turns on the fellow molluscs and soon the creatures are all dead.

OPERATION PROTEUS

Story: Gareth Roberts

Art: Martin Geraghty

Doctor Who Magazine 231-233

Susan witnesses a man mutate into a hideous monster. With his dying words the 'man' tells Susan that she must 'stop the project' and mentions 'the cross'. Returning to the TARDIS in the Totters Lane junk yard, Susan tells the Doctor what she has witnessed. Identifying 'the Cross' as Kings Cross, the Doctor, accompanied by Susan, sets out to investigate. In tunnels below Kings Cross they discover the offices of 'Operation Proteus' and are taken prisoner by the alien Raldon. It soon transpires that Raldon is stranded on Earth and to escape in his psychic powered ship he must mutate

a human into one of his own kind to replace his co-pilot who died when the ship originally crash-landed. London is contaminated with the alien mutagen and soon people all over the capital begin to mutate. When Raldon is killed by one of his own mutants, the Doctor is able to synthesise an antidote and soon Londoners are themselves once again.

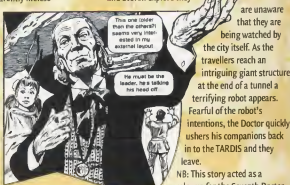
ARE YOU LISTENING?

Story: Warwick Gray

Art: Colin Andrew

Doctor Who Magazine Summer Special 1994

The TARDIS arrives in a vast apparently abandoned city. As the Doctor, Vicki and Steven explore they



NB: This story acted as a prologue for the Seventh Doctor strip adventure, Younger & Wiser which also appeared in the 1994 Doctor Who Magazine Summer Special.

A RELIGIOUS EXPERIENCE

Story: Tim Quinn

Art: John Ridgeway

Doctor Who Magazine 1994

While walking on the moonlit beach of an alien world, the Doctor and Ian encounter a group of savages. When a terrifying giant worm burrows up from beneath the sand, the savages begin to worship it. However, when Ian manages to subdue the worm with a cricket ball, the savages begin to worship the travellers instead and are even prepared to sacrifice a young girl in their honour. Ian immediately prevents the killing and he and the Doctor return to the TARDIS to tell Barbara of their adventure. Many years later the Seventh Doctor arrives on the planet and discovers the descendants of the savages are about to make a sacrifice to giant statues of his earlier self and Ian.

As in the case of the Pied Piper, puzzle-solving would often play a part in the adventures of the comic strip Doctor. Rather than shoot him in the back of the head, villains would generously offer the Doctor freedom on the condition that he avoid a few traps and work out a few conundrums – but would then be a bit put out when the Doctor did precisely that. "Quickly children, arm yourselves with chains!" is the Doctor's rallying cry in The Secrets of Geminio as they negotiate the puzzles thrown at them by the Vault of Plenty, a building that contains an entire planet's knowledge and food supply.

Most of the aliens encountered by the First Doctor and his grandchildren are virtually interchangeable in both appearance and attitude – being a variation of the typical 'little green Martian'. However, one race that deserves particular mention is the

bizarre Go-Rays. These strange robotic creatures distinguish themselves by moving around on a single wheel where their feet might be expected to be. Even more strange – though quite in

keeping with TV Comic mentality – is the fact that the law-enforcing Go-Rays are identified by wearing the distinctive domed helmets of the British bobby!

MOST OF THE ALIENS ENCOUNTERED BY THE DOCTOR ARE INTERCHANGEABLE IN BOTH APPEARANCE AND ATTITUDE



The First Doctor's strip adventures came to an end in December 1966, several weeks after William Hartnell's regeneration into Patrick Troughton on television. His final story, The Experimenters, pitted him against the Master Race who take prisoners as test subjects for their latest scientific advances. The Doctor, John and Gillian turn the Master Race's own devices upon them and free their fellow captives. When the TARDIS materialised the following week, the Doctor looked like Patrick Troughton but was still accompanied by his grandchildren – apparently unaware or uncaring that their grandfather was now played by a different actor.

Kids today, eh?



*"From the moment
Bill read the scripts
he was entranced ..."*

I doctor Who, as presented in his earliest incarnation was a very complex character. Sometimes, he could be dangerous and unpredictable. At other times kindly and vulnerable. Was he a criminal who had stolen the TARDIS, or an absent-minded professor who had simply forgotten how to make it work?

I had, of course, seen William Hartnell bellowing out orders playing the sergeant in *The Army Game*, so I knew he could be authoritative and a bit scary. But, it was in the wonderful film *This Sporting Life* that he showed that he could also be vulnerable and touching.

He was initially wary when he came along to meet Waris Hussein and I, but from the moment that Bill read the scripts and agreed to play the part he became entranced by the possibilities and completely immersed himself in the character. He loved playing Doctor Who and he was very concerned that he remained true to the original character.

We had some very good times working together – we had fun most of the time. Yes, sometimes he could be a bit cantankerous and unpredictable – a bit like Doctor Who himself, really!

The beauty of *Doctor Who* was that it didn't really have a format – you could try anything. It was a fantastically interesting and enjoyable experience, and a lot of fun. And I'm very proud to have worked on a series that, more than 40 years later, still has so many devoted followers.

Katy Lambert